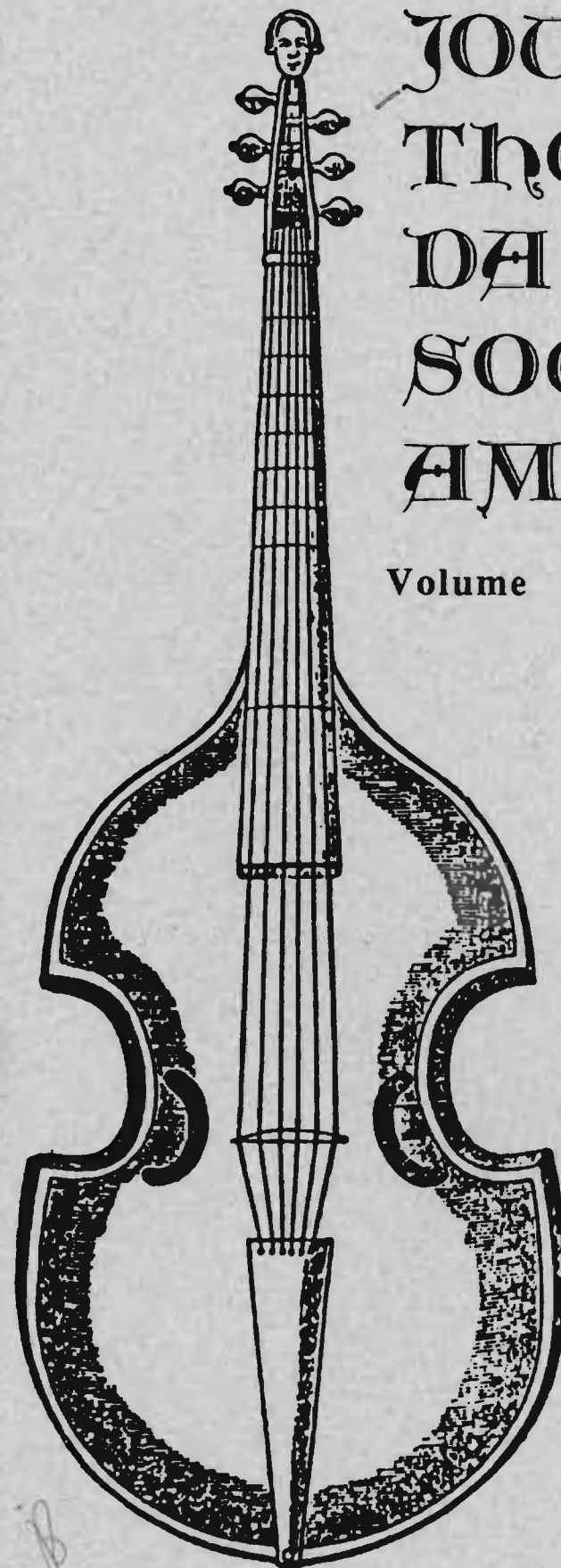


JOURNAL OF THE VIOLA DA GAMBA SOCIETY OF AMERICA

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**JOURNAL OF THE
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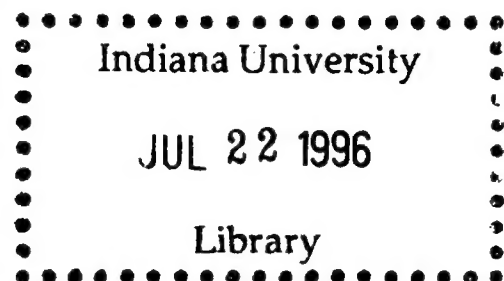
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EDITORIAL NOTE

This issue of the *Journal* has a special focus on the pioneer efforts of two people: Donald Warnock, as builder of viols and generous friend and adviser to many young instrument makers, and Grace Feldman, as performer, teacher, and trainer of viol teachers. In putting it together, the editor is particularly grateful to the new Assistant Editor, Jean Seiler, and to our Production Editor, Thomas MacCracken; she also feels indebted to special efforts on the part of Roland Hutchinson, Hannah Davidson, and Kathy Benforado.

The gamba is achieving a certain status in being the central focus of several international conferences; this issue contains reports on three such conferences, and we hope to have more in future issues, since so much exciting research on the viol and its music is being presented in this fashion by both scholars and performers. In a year in which the birthdays of both Purcell and Lawes have been honored with concerts and lectures, perhaps at long last the viola da gamba is coming into its own.

Caroline Cunningham



Plate 1: Donald Warnock with one of his treble viols. (By kind permission of Carol Schuchter Jaffe, photographer, Delray Beach, Florida.)

DONALD WARNOCK: INTERVIEWS AND REMINISCENCES

Written and edited by
Kathy Benforado

Some years ago, at a musical gathering in New Hampshire, I met Donald Warnock. I was immediately captivated by his telling about youthful adventures in Canada—something involving a railroad bridge and bicycles. “If our mothers had only known what we were actually doing!” he had said, shaking his head with a chuckle. I was yet more intrigued later that evening when I discovered that the distinguished gentleman with whom I had been talking was Donald Warnock, the viola da gamba builder.

I asked Donald if he would be willing to allow me to interview him, to record his thoughts and memories about his life, thus far, as an instrument maker. He seemed completely bewildered at the idea that anyone might want to do such a silly thing. “Me?!” he asked, incredulous, looking around, as if to see whether I might possibly have been talking to someone else. I think what finally convinced him (after several unsuccessful tacks) was the suggestion that we swap wilderness canoeing adventure stories. At that, his eyes lit up. “Sure!”

I spent several pleasant afternoons in Wilton, New Hampshire, chatting in Donald’s cozy kitchen, and exploring the alluring workshop in back of the house. In the workshop I found it hard to resist touching everything: exotic-looking woods, viols-in-progress, many tools and gadgets, drawings, even a one-of-a-kind Warnock, utilitarian, handmade, utterly adjustable arm for a light over one of the workbenches.

Ironically, of the many stories he related during the interview, I was not able to include a canoe adventure in this article. Joel van Lennep can attest to the fact that *The Canoe Story* was so engrossing that I never noticed my tape recorder had run out of tape. The next time you see Donald, I do recommend asking him about the occasions during the 1940s when he and friends

explored by canoe the wilderness of the northern end of Vancouver Island.

Donald Warnock: An artist: humble, soft-spoken, with an understated but mischievous wit. A pioneer. Always seems to have a story to tell, a twinkle in his eye, and a ceaseless thirst to be at his workbench creating beautiful things.

Donald Warnock, Joel van Lennep, and I are in Donald's kitchen in Wilton, New Hampshire, eating lunch and looking at a lute that Joel is working on. Joel has brought the lute to ask Donald for some feedback. The two of them converse in an easy way that shows they share a common language and a passion for instrument making. The conversation obviously rests on a solid foundation of mutual respect and affection, and years of shared experiences.

THE INTERVIEWS*

Joel: Maybe I can put a little cleat across here—cross-grained . . .

Donald: Right.

Joel: . . . because it's going to be stained and painted black. But the lute could simply break, actually break! So I may put a dowel here, made of very strong wood.

Donald: The only problem with dowels is that, in a way, they weaken at the same time that they strengthen—you know, you're eliminating a certain amount of the grain. However, yeah! Hmmm—You might find that you've eliminated this beautiful little curve, if you fill in this area.

Joel: Well, I'd just inlay something across there, to prevent the crack from starting.

Donald: Well, yes, those are the key spots.

Joel: In fact, I reinforced here . . .

*Interviews occurred several times in the years 1994 and 1995. They have been collated and rearranged in order to make a coherent narrative. —Ed.

Donald: So I see.

Joel: . . . with a little bit of apple wood . . .

Donald: That ought to stand up! [They both laugh heartily, perhaps indicating that apple wood is the Diamond of the Arboretum. I reflect for a moment that apple trees are tiny. They probably grow slowly and therefore are harder than most woods.]

Joel: . . . with the grain running like that and epoxy it in.

Donald: Yes, that would make sense. It's going to be a handsome instrument!

[More conversation leads to the fact that one of Donald's earliest instrument-building ventures was a commission to build a lute.]

Donald: Of course the time came when I was asked to make a lute, and then I had to get serious.

Joel: Who was your first customer?

Donald: Well, he was an odd chap. He was one of these Cambridge eccentrics. Gee, that's a category in which you could place me! He was a very interesting guy in many ways, a bit of a wild man. He apparently wasn't a very good scholar, but he had been through some of the usual Cambridge schooling processes.

Joel: You're talking private schools?

Donald: Yes. But what he really liked to do was to play the guitar, to amuse his ski-bum friends. And Ernest was one of these guys who had at one time in his life made just enough money that he could sit back and live on his previous earnings. He was the first man to develop a method for making prescription contact lenses. Before I had met him I had read an article about him. He had made a few bucks, and he didn't care a bit about money. His father was in the leather trade at one time. BUT—he liked a fun time more than anything else, so most of his efforts were aimed at ingratiating himself with the gals and with the fellows on these ski-trips. Keep the party going! He had quite a lot of talent, actually, and quite a nice voice, a way of singing with an amusing style. He got intrigued by a few of the people at that time who were singing Elizabethan ballads. He thought, "Well, you know, they could accompany themselves on

lute!" What he really wanted was a lute-shaped guitar, but he had the idea of extending the range. So he commissioned me to make him a lute. And then—well, I had to figure out how to make the damn thing!

[More questions lead Donald to reflect upon his family background.]

Growing Up in Toronto

Donald: My father was Scottish—I mean he wasn't immigrant Scottish, but he came from a Scottish family. My mother was a Revel, an Irish name, actually it's Scottish-Irish.

My life was shaped like so many lives are shaped, I suppose. My father's father's business went down the chutes. He was a manufacturer of edged tools. They used to call the firm that my grandfather instituted (at least I think he did) the Galt Ax Factor. In fact I remember a set of, or at least the leavings of a set of, nice little paring chisels with ebony handles. They had come from his father's workshop.

Joel: Are they lost to the world now?

Donald: Oh, yes. You know I probably wrecked them! Used them for some reason or another! [Much chuckling between the men.]

So the business went down the drain just as my father was about ready to go to university, and he immediately had to start earning a living for his mama and two sisters, two older sisters, which is sort of amusing, because the pattern of his family was the same as mine. I was the youngest and had two older sisters. So he did this and did that, worked in this and worked in that.

Joel: Was he a dour Scot?

Donald: He was a pretty even-tempered man. He could get riled up, but he was not a misplaced or an unhappy sort. But by the time I came along, it was post-World-War-One; I was born in 1919. And of course it wasn't very long after that that the big Crash took place, and so I grew up in the Depression Era. However I was fortunate that my father never managed to lose his earning capacity during those years. He managed to keep the

house supplied and things on a pretty even keel. So—I had a pretty normal, happy childhood.

Joel: So what about the story of going down to visit the hoboes by the railway? You said they had sort of caves up above. . . .

Donald: Well, Toronto was built on a clay-belt. Before it was called Toronto it was called "Muddy" York. It's on the north side of Lake Ontario, and there are several rivers that come down and drain into Lake Ontario. And they've made these deep cuts in the ground level of the city itself. At the present time these streams and valleys that they followed—valleys that are now used as highways coming through the city—well, as kids we used to have great fun in these ravines! And when the Depression came and there were all these people wandering around the country out of work, to find shelter was always a problem, but the possibility of digging into the sides of the ravines allowed some of these old fellows, and not all of them were old by any means, to make some kind of shelter. Of course these caves, little houses in the earth, intrigued us as children.

And on Saturday we'd take our bikes, two or three of us, and we'd bike over, and we'd visit these hoboes, these Down-and-Outers, in their clay cities, clay caverns. There were some people we stayed away from, the angry ones you avoided, but there were actually some very respectable people, you know, engineers—all sorts of people, who were just down on their luck. They would "make do" by going around house to house in the residential sections, offering to mow your lawn or this or that, hoping to make a dollar so that they could buy something to eat! The interesting thing was, in contrast to modern circumstances in most families today, parents let their children wander. We used to go off for a whole day: sun-up, we'd make ourselves some sandwiches and we'd be off. Our families didn't know anything about where we were. From age eight or nine we just had to be back at supper-time. We had great fun. We'd make bows and arrows and would try to shoot the red birds in the swamps. [Discussion.] I see youngsters today and I see how they exist in comparison to the way I remember existing, and I'm really sorry for them, because they don't seem to be able to make use out of,

or get any fun from, their environment, except for the commercial environment, the piped-in environment. I mean, all we wanted was some freedom, you know: get out of the house and meet your friends and off you go!

Schooling

Donald: Schooling was a real chore for me. And I never really graduated from high school. I just had all those problems and a lot of it had to do with very poor recall. I'd cram for an exam and some of it I would just breeze through, but then I'd hit those few things that I knew but couldn't recall. Crucial names, crucial things. And it's absolutely crippling. And in our day the kind of understanding of the learning process was not what it is today. I was sent to a good school and most of the instruction I had was from Oxford Rhodes Scholars. These guys were bright young men, but they had no comprehension as to how you treat somebody who's dyslexic. The pressure was all for a certain kind of traditional, almost classic educational methodology. And it didn't fit me at all. I remember a chap—a very interesting guy—who taught mathematics and art and history. And I remember him saying to me, just off the cuff, "Warnock, you shouldn't be wasting your time doing this sort of thing. You should be studying art." He saw it, and he was honest enough to say it to my face. That didn't help very much, except that I thought that there were at least some people in the world who could see the reality of these things!

So, how did I come to be an instrument maker? Well, it's mostly a matter of a long road to eliminating other things. But finding that I had a modicum of ability in things that I could visualize, that I could control more or less, that it was not a matter of having to apply a theory intellectually, moment by moment. I am the sort of person who, if somebody was explaining a geometry theory, I'd get it immediately. But when it came to practice, where you had to expound a theorem, I could never remember the numbers of the particular theorems, so I couldn't get things down on paper. And of course when you have to struggle like that, the mind tends to compensate, and really

applies itself to other things. It comes to the point where you could try to force it, but the amount of intellectual energy—there's so much lost there! This is really what it amounts to. The trick was to find something that I could do, that I could feel I could justify, that I wasn't just fiddling around, entirely—that I was doing something that might be of some use. I guess really, what with my love of music, and my feeling that there is something magical about musical instruments in that they can be rather attractive in themselves, but once you create them, there's the potential for them sort of having a life of their own. They're a little bit like children. And they're a little bit more close to creativity, and a little bit more associated with, you might say, the muses, than a nicely designed chair. Not that a nicely designed chair cannot be a joy, and a useful thing, but it's a little different: it doesn't really contribute to some art or some expression. Musical instruments do. I think! [Laughter.] Or ought to; there's always the potential.

Joel: But tell me, Don, there must have been times when you were a kid, with your difficulties in school, that you wondered if you weren't dumb.

Donald: Of course! I don't have any doubts at all that I am dumb! The great thing is to reach that conclusion. You see? And then once you've made the decision that you can't compete, that it's hopeless, then you go off on your own road, and it's OK. You have to reinvent the world to suit yourself!

Instrument Restoration and Early Research

Kathy: How did you come to viol-making?

Donald: I was initially interested in plucked string instruments. I started out with the modern guitar. I was charmed by the intimacy of the plucked instruments, classical guitar. The only problem was that after getting into that world, I realized that there wasn't a large repertoire, at that time especially—forty years ago! My first intent actually was to paint, to be an artist. I still like to paint, but I soon realized I was not interested in producing *oeuvres*. So I sort of backed into this business of instrument-making. I made a couple of guitars. I did some repair

work. I was "in with" a bunch of people who played guitar at the time, going to concerts. And after exposing myself to that, I discovered that I always, if it was a typical concert, liked the first part of the concert better than the latter! Because the first part was usually Renaissance music, transcriptions from the vihuela, the Baroque guitar, etc. And the latter part was—very engaging, but after a while you began to hear enough of it, to think, "Well, I don't really want to hear that piece again!" I continued to be charmed by the earlier music, Elizabethan, etc. And after a while I began to think, "Why are these people playing lute music on a guitar?"

And so, my transition from the guitar was under that motivation: why not provide the lutes for these people? You want to play Dowland. Why transcribe it for modern guitar? I began to think, "That would be a fun challenge! This crazy shape which seems to defy ordinary wood-working technique!"

So I started to read what I could, struggling with the German or French—couldn't make much headway with that! I found there wasn't really much about the technique of lute-making. So I thought, well the nearest thing would be the oud. So I tried to find somebody who made ouds. I chased around and found there was an oud-maker in the Boston area, but I never caught up with him. He died before I found out where his address was. I arrived (following suggestions where he might be; he was pretty ancient), and the door was answered by his widow. He had just died a few months before. And I thought, what do I do now? Perhaps he left some tools, or some forms. So I braved myself, trying not to be rude, and asked "Did your husband leave any tools, any molds? If so, I'd be very interested in seeing them." But she'd thrown them all out! She had had to move, and all of his equipment went. It probably wasn't very much. So, anyway, I did put it together, figuring out what the geometry of the lute was: a lute.

In my research, my attempted research, I got in touch with the collection at the Boston Museum of Fine Arts, which at that time was all in one corner of the museum, displayed in glass cases in a rather delapidated state. Narcissa Williamson was there. She was in the decorative arts department and in the education

department. And she had been interested in the Renaissance (especially English Renaissance) music, viol music, and had wangled keepership of this collection. So I got to know Narcissa, and she let me get access to these things. And she eventually found some money that had been tucked away by the administration, that really went with the collection. When the collection had been given to the museum, there was a little endowment. But since the curators and administration weren't interested in early music, or early instruments (not being sufficiently true "Fine Arts Stuff," or sufficiently ancient to be of much consequence to them), I seemed to be the only one around who Narcissa knew was interested.

So quite a few of these instruments were brought to me in my little apartment in Cambridge. So I cleaned them up, glued in parts that were falling off. I was able to see and actually touch and get some idea of the characteristics of lutes of the day. Of course, most of what's there is pieces cobbled together. They don't really have one lute that is genuine all the way through. But each part has its own information about it, is a document.

So I figured out the geometry of the lute, which is really pretty simple. Each section or rib, that is to say the thin, tapered shapes of wood, must be bent to the proper curve which will fit the mold. Then if the edges of those bent strips are planed, or drawn over a surface with a cutting edge, they will not only fit the mold, but will lie tight against each other. Of course, like anything else, this is the theory. It takes some skill actually to produce these fitting edges. And there was nobody around to tell me any of this!

Initially it was a kitchen table activity. I had a cold-water walkup in Boston later, early in my career, and I did a few little experiments there, making guitars. But when I got to move to Cambridge (I was married by that time), it was a two-story apartment, and I had a little room that was my shop. And that was where I really developed, built the forms, and began to make lutes. Not very long after I started to make lutes, I got interested in the viols I was handling from the Museum's collection. At that time the Boston Camerata had just started. They were giving concerts, and sometimes Narcissa would come to me and say,

"Have you got a part for this tenor viol? It needs a new bridge. And there's an opening here. The pegs don't work. We're starting rehearsals in two weeks! Can you help? Can you fix it up?"

I had to learn how to make pegs, how to mend cracks, and all that sort of thing. But I had some technique behind me. The idea that wood was almost as malleable as metal I got from my days in the Royal Canadian Air Force in World War II. In those days there were a lot of British designs for aircraft that were basically sticks of wood and a little bit of cloth and dope over them—notably the so-called "Mosquito Bomber"—just birch plywood formed over longitudinal struts, again of plywood basically. Very often there would be various kinds of aircraft of both metal and wood construction needing modifications. They'd find there was some spot on the aircraft that would do well to be reinforced. Apparently sometimes they were hitting the ground too hard, and they were having structural problems. I had to crawl down into this tiny little place and fit these darn reinforcement struts in so that they were glued in and would be structurally OK.

Joel: Now that's real wood-working!

Donald: This was a matter of getting the contours and the angles right. The curve changed very markedly throughout. It also wasn't at right angles to the strut all the way. This is exactly the problem you run into in instrument-making. Often the angle between the edge that you're going to glue up with the next one changes throughout the length of the actual joint, but you learn all sorts of tricks to do this working with airplanes of wood.

The viols began to be very interesting to me, and Narcissa was an avid viol player. The Camerata basically grew out of the interest of those people who were interested in the collection. Origins of all this go back way earlier, of course, back to Dolmetsch, who was in Cambridge early in this century. He brought over with him, when he was working with a piano company, a very talented maker from Norway or Sweden. And while he was here, they made some viols with very nice workmanship. He didn't have the chance to examine viols very carefully, so there were some things that weren't quite right

about them. But they're still played, and they're still pretty good instruments.

Mostly because of my friendship with [the harpsichord-builder] Frank Hubbard, I saw how much fun these makers of early instruments seemed to be having. Frank was such an enthusiast, and such a nice guy, so open with information. He had tried to make a lute at one time, when he first started making instruments. So he had some ideas, and I'd go up and see Frank every once in a while. I'd have been much younger at the time—you know, I was in my late thirties, and there was my marriage—I couldn't go to Europe to study instrument-making. It was crazy! Here I had a young son, my first job, thinking, how can I build up this business, instrument-making, to the point where I can support people on it?

It was really wild at one point. We happened to have right next door to us, at Brewer Street and Mt. Auburn Street, a grocery store that was run by a woman who took to us, our little family. And at one time I ran up—and she obliged—seven hundred dollars in grocery bills! 1961 or 1962. This was a tiny little store! She absolutely trusted me. She knew Serenella, and she loved my little boy. But I had just been commissioned to make an instrument for Berkeley, a chitarrone. So I knew that eventually, when I finished the damned thing, I would be able to pay off the debt. I didn't have any slack at all. I did repair work, for people bringing in guitars in the Cambridge area, with ready cash that would help me through. Between Serenella typing theses for Harvard kids and myself struggling with repairs, it was sort of a varied year, but it was a lot of fun!

Anyway, I found that there were certain things that favored the viol-maker over the maker of plucked instruments. That is, that there are more ways of adjusting the playability of the instrument. With the lute, once it's set there's not a great deal you can improve without overhauling the whole effort. With a bowed instrument, you have more ways of making final adjustments of the actual playing characteristics. Typically, with the fingerboard of the lute, once it's set, you have the possibility of perhaps changing the thickness of the fingerboard a little bit in order to raise or lower the action. But there are severe limits to

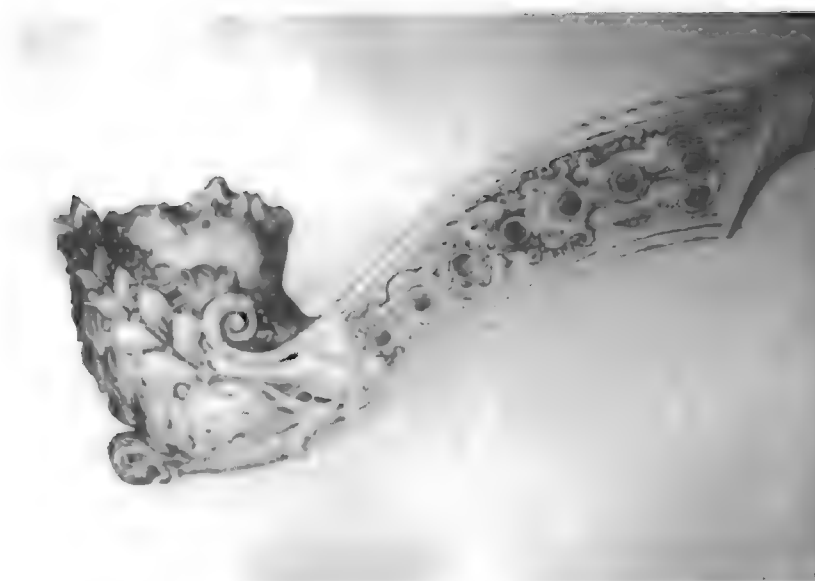
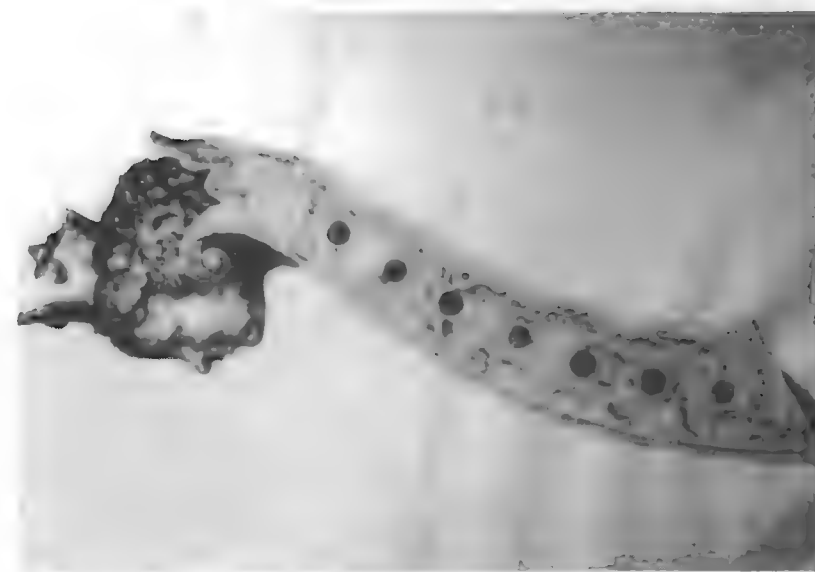
how much room you have to do that. With the violin or the viol you have adjustments that can be made—especially in the case of the viol—not only with the slope of the neck as it's attached to the instrument, but you can also change the angle of the strings with regard to the surface of the fingerboard. Beyond that there's always the possibility of raising or lowering the angle of the tailpiece as it approaches the angle of the strings as they go over the bridge. That means you have control, to some extent, of the amount of down pressure on the belly of the instrument that's exerted by the angle of the strings as they go over the bridge. And then there's the actual cutting of the height of the bridge itself. And all these are perfectly easily adjustable.

A Musical Craftsman's Philosophy

Kathy: So, what is it like to be a craftsman, an instrument maker?

Donald: Well, I suppose—there are two things. One is a negative one in that I hate to work for anybody else. I hate to be responsible for other people's ideas, stupidity, or needs. I'd rather have time to deal with my own! I suppose I could survive if I worked in a really nice craftshop somewhere. Say, in furniture making. But as soon as you begin to employ people you have to begin to mechanize in a way that further and further divorces you from the hands-on kind of involvement. Here, I do what I want to, when I want to, the way I want to. And I'll vary it depending on how I feel about it. And I'm always experimenting: what's the order in the process of making one of these things? I can vary it, change it. So there are advantages from that point of view.

Then, there's something awfully nice about making musical instruments! And I think stringed instruments have a little bit of an advantage over some others, in that most of them have an aesthetic shape. I mean: a flute is a flute is a flute. And you can put little ivory things on it. And it's nice, you know, it's intriguing, but it doesn't have—proportions. [Here, if I remember correctly, Donald traced a rather female-looking viol



Plates 2 and 3: Two of Donald Warnock's sketches for viol heads.



Plate 4: Sketch for a rebec pegbox.



Plate 5: Donald Warnock's shop wall.

shape in the air, amidst much laughter from all of us.] And these things do. They have three dimensions; they have a belly, they have a back, they have a head. In that respect they are almost anthropomorphic! And then, of course, they have a life of their own—if they're successful as instruments. There's that magic business of—you make these things, it's just wood, just pieces glued together, and yet it imitates LIFE in a way. It can make sounds. It can make emotionally appealing sounds. So it has some direct impact upon one's feelings, one's emotions.

It's very rewarding to hear from people—I have people who every once in a while will phone me up and say, "We've just been sitting around playing your instrument. . . . Just wanted to let you know that we're enjoying it!"

Kathy: I view instrument-makers as people who invite life to fill itself with challenges. An instrument-maker constantly runs across things that are hard to do, new problems to solve.

Donald: That's true. It's fatal. Here's a man who could have decided, "OK, I want to make a standard Renaissance lute. I want to make it, say, a ten-course lute." And he could have done this all his life, and made more money, and had plenty of customers. But no. Joel makes a thousand and one variations, from the whole gamut of lute history. You want to do one of everything. In the history of the lute, every decade, the lute changed.

So, as a craftsman, you're dependent upon your ability to perform. If you're in a corporation, you may have your off-days, and things like that, but generally people carry you, to some extent. And I'm completely at the mercy of my own ability to pay bills, and to keep to a schedule. So, to a certain extent, you have to spur yourself, if you don't really feel like it—if you'd like to be off canoeing, or something like that.

Joel: Tell me about your allergy to ebony, and how you cope with working with ebony, in the wake of the big melt-down that came when you got severely asthmatic.

Donald: I stayed away from it long enough so that if I'm very careful—for instance, if I have to sand a surface, I will oil it down, so that there is no sand-dust in the air. And I wipe things. I wash my hands. I'm just very careful. But every once in a

while, hmmm, if I'm beginning to get a little sneezy, a little [cough in the throat], I keep it to a minimum. And if I have to work anything in black, I use grenadilla.

Kathy: So, I would like to hear you talk about wood: the preparation of wood, how you choose the wood for an instrument, and your "relationship" with wood, the mystical, magical.

Donald: Well, it's a very intriguing stuff, I have to admit! As you know, the traditional wood for stringed instruments was the sycamore maple. It's reasonably light for a hard wood. It's reasonably strong. It's easy to carve, and easy to cut. And it's not like our domestic maple, which is considerably harder than the European. Nature provides these beautiful curls in the sycamore maple, which gives it a special character. In medieval paintings you can see that the artist has applied paint very carefully to reproduce the appearance of this same sycamore maple wood. Now it's not that they didn't use other woods, but nevertheless here was this blond wood, cuts beautifully, often has a beautiful pattern to it. So that became the tradition.

I guess we all wish that the only wood that was ever cut went to instrument makers. When you think, for instance, of those beautiful Engelmann spruce being cut down and turned into moldings and clapboards—it makes you sick! I mean, the cedars of Lebanon at least were used for building the temple! But you take these amazing logs, these great beautiful logs that are three hundred, five hundred years old—cutting them up into matchsticks—just seems so irreverent! Or plywood. Or PULP!

Joel: I wanted to ask another question that occurred to me. This is one of those general questions that questioners like to ask, but people don't like to answer. I don't care. Tell me, Don, how your viol-making has evolved. What things have you discovered that you hadn't suspected at first, that have become guiding principles or gleaming insights in more recent years?

Donald: Well, that's a good question. And I can't give you an answer that sounds as though it's inspired by great insights. I guess my general attitude about making acoustic instruments is that, to a large extent, if you're going to be a "practical" workman, and make instruments that answer the need and the

musical taste of your contemporaries who are playing such an instrument, you're well advised to rely upon successful models, that is to say, instruments that have proved to be favored by good musicians. In other words, starting off with something that seems to work, seems to answer people's needs, rather than saying, OK, what's the theory of this thing? I am not set up with acoustical labs and all sorts of analytic tools. From my point of view, most of the researchers who have done anything useful have been those who very patiently plug away year after year but don't expect to make any world-shattering breakthroughs. It's the ones who think that they can discover something that will answer all the pressing questions who wind up accomplishing very little, or nothing at all, and misleading other people.

So, Philosophy 1: Good Models. Models that work. Then, from there on you work from intuition about things. No way can one form a complete, coherent, meaningful theory, as far as I am concerned, about these things. The subject is just too complicated, too many variables. Scientific or laboratory analysis is not likely to be very helpful. Someday perhaps, after a long experience accumulated, maybe something really useful will come of it. Up to now, not much, as far as I can tell. When I say intuition, I mean a sort of groping, a development, or a change in the way one goes about constructing an instrument, which at least according to one's experience is plausible. And this is something that you cannot be very sure about! I have found, however, that you can depart from those norms that you have understood as being important, more than one thinks. In other words, you can step out of the narrow boundaries that you have learned are sort of normal to the instrument, to some degree. Acoustic instruments of the sort that Joel and I deal with are a delicate balance between structure and the requirements of sympathetic resonance. However, you can only go so far within the limitations of the structure. And interestingly enough, in most cases, when you defy the needs of the structure you usually end up spoiling the acoustics.

I would have liked to have had the time and the opportunity to do some rather radical experiments, things that have occurred to me as being possible and might be of great interest. But

unfortunately, when you have a back-log of orders you just don't have the time. You have to honor your commitments as best you can. Of course we all stretch that a little from time to time, because otherwise we'd stagnate, and we wouldn't be able to do anything.

Kathy: So here's an embarrassing question, a good embarrassing question: Are you aware of how many people are inspired by your work? And when you think of carrying on in the tradition of a long line of instrument-making energy, how does it feel to have people say that they've gotten their inspiration through contact with you?

Donald: I feel sometimes guilty because I've steered potentially good creative people into a cul-de-sac. But on the other hand, I think most craftsmen have a particular characteristic in their personalities, and that is that they want something that they really have control over.

Joel: A wise man!

Kathy: One last question; what is it like to pour all of your love into an instrument and then to sell it and have it go out of your life?

Donald: It doesn't happen to me quite as much, but I used to sort of have postpartum depression. It always seemed to me that it took a little longer than I figured, a few more hours—if not a few, a great many—which meant that I never had the damn thing; I could never show it to the next person. I had to hand it right over.

STATEMENTS FROM SOME OF DONALD WARNOCK'S FRIENDS

Carol Pollard

Don Warnock is the quintessential gentleman and scholar, a humble and generous soul in an age that does not devote itself to his humane characteristics. I have visited him a number of times in his studio, alone and along with others who have enjoyed his instruments. For me, walking into his studio is like walking into a shrine.

I play in several consorts made up almost exclusively of his instruments. We sometimes call ourselves the "Warnock Consort," which has brought a smile to his face. I don't know of any other viol consort in existence that plays instruments from the same maker. It makes a difference; each one calls out to and connects to the next. In fact, Dana Campbell's bass and mine were cut from the same wood. They belong together.

Don went to art school at Cranbrook Academy, and later added the beauty of sound to his sculptures. His viols are beautifully crafted. I think of him whenever I play, and I hope that my playing is reaching up to the tremendous quality of these instruments.

The instruments he made for me are "my children" and express my soul. I felt that way the first time I played one of his viols; they are able to let me experience a part of myself that I had been searching for. I don't think I would be happy playing anyone else's instruments.

When I went to his studio to pick up the first of three instruments he eventually made for me, he had dinner waiting—and an excellent bottle of wine. I was dying to see the instrument, but he said first we had to eat. His toast absolutely floored me: "Let's drink to the future owners of your instrument. They are the ones who will benefit from your years of playing it, because by then . . . it will just be broken in." What I have learned to accept is exactly that: the instrument will live on without me. My "hand" will be in that instrument only until the next owner makes it his or her own. But the instrument will always be Don's.

I am presently waiting for Don to make me a 7-string bass. I wait eagerly and impatiently and will try not to pester him too much. It's just that I know the instrument will be beautiful and will be another wonderful challenge. I want to begin the cycle again. I will look forward to visiting him in his studio, eating lunch together, finding out how his vegetable garden is doing, chatting about viols, and considering the ways of the world.

Carol Pollard is an amateur viol player and has been a student of Grace Feldman since 1975. She is a painter and draftsman and lives in Hamden, Connecticut.

Peter Tourin

I met Don Warnock during my harpsichord-making apprenticeship with Frank Hubbard in 1967–1969. Frank and Don were longtime friends and Frank introduced me, knowing that I played viol and was interested in their construction. I visited Don in Franklin, Massachusetts. Serenella was teaching a piano lesson and Don had his son, Seth, sitting in a cardboard box on his workbench so he could watch over him as he worked.

This visit whetted my appetite for viol building, and I went in 1970 to do an apprenticeship with Don. At this point the Warnocks had joined with John and Barbara Knutson in setting up a free school for their seven children in Princeton, Massachusetts. The property was a large mansion with a barn that Don converted to a shop. During the two years that I worked with Don in Princeton, we did mostly lute work, but he was involved already in viol building and restoring. He restored the Museum of Fine Arts' Pierray bass at this time, and I got to be involved in the restoration. The first two viols that I built were an Italian treble closely modeled on one of Don's and a 7-string bass modeled on the Pierray.

Working with Don was an intriguing experience. Don's background is very broad in many areas other than the basic luthier's art. His work and studies in art history and restoration give him some unusual insights into the cultural, social, and economic reasons for the viol's development, and he knows more about varnish media and their history than any other single

person I've ever met. Couple this breadth of knowledge with a strong sense of humor and a certain joy in the pursuit of perfection—not to mention the involvement with extended family and home education—and the mix made for a most intense sort of apprenticeship.

In the end, I think that Don approaches instrument building as an artist. He's a wonderful craftsman, but I don't think he's a person for whom the craft aspect is primary; the craft serves the art. I've always remembered some advice he gave me that brings this out. I had carved a line on a scroll that flowed well but was a bit imprecise. I started to make little tiny changes trying to clean it up, but Don stopped me, saying, "Let it be—you may destroy the flow of the line in the attempt to make it perfect. It can look beautiful without being perfect and vice versa." This seemed simpler at the time than it turned out to be—I've thought about it now for about twenty-five years and it keeps growing on me, one of those specific comments that seems to get more generalized with time until it seems to apply to most everything.

Don and the whole Princeton crew had a great influence on my life, both professionally and personally. I've kept in touch, and there are few days when I don't think back and remember one or another aspect of my time there. Don has been a mentor for half of my life.

Peter Tourin is a well-respected instrument builder and restorer and an acoustic researcher, who plays early music (as well as bluegrass upright string bass any chance he gets). He currently lives in Jericho Center, Vermont.

Joel R. van Lennep

I've known Don Warnock since 1965 or so, when I first visited his home/shop, then on Brewer Street in Cambridge. The shop was housed in a tiny room with a skylight, and was filled with instruments (mostly lutes still in the process of construction or repair), tools, wood, bottles of liquid in mellow colors, and the incomparable aroma of oil varnishes slowly drying in the air. It was a busy, exciting place, with almost as many Warnock babies as Warnock instruments in evidence. (Perhaps the busyness in

regard to the latter had something to do with the abundance of the former.)

I count that occasion as the initiating impetus that led eventually to my becoming an instrument maker myself. It was Don's spirit of practical endeavor and concrete attainment in the creation of the very instrument that had already fascinated me, in music as well as in form and feeling, for ten years or more: this guy was creating them, and it was the real thing!

It was some three or four years before I made my first lute, one modeled on one of his, and I'll never forget the day he helped me string it in his new shop, only very slightly larger, in Franklin, Massachusetts. Don has always been a generously forthcoming source of needed advice, a voluble and engrossing raconteur, and a refreshment to my sometimes faltering efforts as a lute builder (even up to this past weekend!).

Joel van Lennep: Lute maker, and friend and warm admirer of Donald Warnock for 30 years. Resides and works in Rindge, New Hampshire with his wife, gambist Jane Hershey, and daughter Eliza, who is an occasional pianist and constant singer.

Grace Feldman

In 1965, Donald Warnock was working at the Boston Museum of Fine Arts, restoring stringed instruments and the cabinetry of keyboard instruments. Narcissa Williamson, as curator, wanted to make the Instrument Collection not only archival but musically functional. It was her dream that the Museum should house one of the finest collections of early instruments that could be played by modern musicians and heard again after 300 years. Because she was very encouraging to potential new instrument makers and enthusiastic about the possibilities of making these instruments available to players, she was able to entice Donald into trying his hand at building a viol of his own.

As I was the viol teacher for the Instrument Collection, Narcissa brought me the newly completed treble viol to find out if it was good enough for the Museum to buy. I had to tell her the

truth: it was so good that I wanted it for myself. I immediately asked Don to make me another one exactly like it. I scraped up the \$625.00 to pay for it, and almost 30 years later it is still my favorite treble viol. This was the beginning of Donald Warnock's career as a master viol maker.

A Warnock viol is defined by its quality of sound: mellow even when new, sweet and full throughout the whole range of dynamics, evenly voiced from string to string. The sound of the treble has an elegant patina: its top string is gentle but not soft, and never edgy. The tenor sings like a human voice, and the bass is an ideal consort member, full-bodied but not overwhelming.

A viola da gamba made by Donald Warnock is distinguished not only by beauty of tonal color, but also by visual beauty. One first notices the outline of the body and its proportions, then the matched grain of the wood and the luster of the varnish. Then the delicate purfling, which may be double, single, or absent, depending on the simplicity or ornateness of the whole. Exquisite details may be discovered: inlays on the tailpiece, carving on the peg box, vignettes at the corners of the instrument. The crowning glory of all is the scroll, which may be open, or closed, or a beautifully carved head.

A visit to Warnock's workshop is a fascinating experience. Deep shelves hold viols in various stages of completion. Drawers have tools neatly aligned. Templates hang on the walls. A wonderful case holds fine Japanese woodcarving tools. An assortment of pegs are jumbled in a coffee can. A few photos are thumbtacked to the walls. A portfolio contains discarded sketches, designs for rosettes and inlays with mathematical computations, myriad designs for bridges and pegs, and heads similar to portraits by Botticelli. Warnock's creativity and humor are also evident in these sketches: a dragon hiding in the foliage of the peg-box, a knight on horseback, a satyr, a jester.

Stunned by the intricacy and beauty of these sketches, I asked for permission to include some of them in my method for bass viola da gamba, *The Golden Viol*. His response was for me to use whatever I wanted, as he had used the sketches only to work out problems.

I feel honored to be a friend of this man whose sensitivity and skill have combined to create instruments of incomparable beauty in both sight and sound.

Grace Feldman is a much-loved viola da gamba teacher, coach, and performer, and an author of books on gamba playing, living in New Haven, Connecticut.



Plate 6: Donald Warnock with two of his pardessus viols.

WHERE WERE THE WOMEN BEFORE 1800?

Patrice Connelly

An area of research that appears to have received little attention is women's involvement in playing and composing for the viol, particularly prior to the eighteenth century. There is quite frequent mention of women playing lute or virginals or singing, but there is very little documentation of women's roles as players or performers of viol, and even less for women as composers of music for viol, either solo or consort. All of the treatises were written by men, and, it would seem, for men.

But there are occasional references to female participation. One of the earliest references to female viol players pertains to Lucrezia d'Este's association with the *Concerto delle Donne* in Ferrara, where one of her musicians was described not as a singer, but as a player of the viola bastarda.¹ Given that the bastarda tradition was a most virtuosic one, and that the demands on the player of the surviving music require considerable agility and technical ability, this is almost a compliment in itself. It is also thought that the *Concerto delle Donne* not only sang but played instruments such as the lute, viol, or harp to accompany themselves.

Women's music also flourished in many convents in Italy in the sixteenth century. That of San Vito in Ferrara was particularly distinguished, and Giovanni Maria Artusi indicated in 1600 that its resources included cornetti, trombones, violins, viole bastarde, double harps, lutes, cornamuses, recorders, harpsichords, and voices. The high standard of music making at the convents fostered many female composers of the time, although much of their music is

¹Anthony Newcomb, "Courtesans, Muses, or Musicians . . .," in Jane Bowers and Judith Tick, eds., *Women Making Music: The Western Art Tradition, 1150-1950* (Chicago: University of Illinois Press, 1987), 98-99.

now lost.² However, the women in these institutions faced some problems, given the prohibitions on instrumental music in convents that came into force at various times in the late sixteenth and early to mid-seventeenth centuries. One instance in Novara is interesting, as it prohibits the use of instruments except the clavichord or "violone da gamba which serves for the bass."³

Of those Italian women who managed to make a career out of music, most were singers or composers. Barbara Strozzi, adopted daughter of Giulio Strozzi, was one such, although she still faced some restrictions, including only being allowed to sing in her father's house, not in front of a larger audience. Her public career was as a composer, publishing eight volumes of music between 1644 and 1664. The famous portrait, probably of Barbara, by Bernardo Strozzi (c. 1637), shows her holding a viol. Another recent revelation is that a woman on the continent actually composed for viol consort. Leonora Duarte (1610-1678[?]), daughter of a wealthy Antwerp jewel trader, wrote seven five-part symphonies and one for two parts which are in the Christ Church Library of Oxford, England (the five-part pieces now available in the Barrington Series, edited by Martha Bishop).⁴

Many other Italian women composers are now being rediscovered. But what of England? It is well known that there was considerable communication in terms of culture and trade between England and Italy in the sixteenth and seventeenth centuries. Did any female Italian composers come to England? Were their works known? It is hard to believe that a whole nation's women could display no musical creativity, particularly in such a golden age of English music. So where were the Englishwomen? English references to female musical

²Jane Bowers, "Women Composers in Italy," in Bowers and Tick, eds., *Women Making Music*, 126.

³*Ibid.*, 161.

⁴For more details see the article by Rudolph A. Rasch in *The Norton/Grove Dictionary of Women Composers*, Julie Anne Sadie and Rhian Samuel, eds. (New York and London: W. W. Norton, 1995), 150.

participation, particularly regarding the viol, are few. Walter Woodfill mentions that "in 1602 Philip Gawdy wrote to his sister that he was sending her 'two songs for the viol.'"⁵

In the Diary of Lady Anne Clifford (1590–1676), we find reference to her learning to sing and to play the bass viol in 1603. The bass viol belonged to "Jack" Jenkins, whom Andrew Ashbee takes to be the composer John Jenkins—at that stage serving as an apprentice in the Russell household—since Anne refers to him as "my Aunt's boy."⁶ Anne Clifford was thirteen in 1603, and unfortunately does not refer again to playing the viol. Later in the century, a curious book entitled *The Virgin's Pattern* was published in 1661 by a John Batchiler, who wrote glowingly of his sister-in-law, Susanna Perwich. It appears that Susanna was a Puritan, and was taught the viol by Simon Ives, William Gregory, Thomas Flood, and Stephen Bing, and, until her premature death at the age of 25, was performing to audiences containing Henry Lawes, Christopher Simpson, Mr. Polewheel, and John Jenkins.⁷ Whether Batchiler's account is true or not, the fact that Susanna was taught the viol seems certain. References to women learning or playing the viol are so scarce that it would seem that Susanna's experience was an exceptional one, but since the Puritans generally did educate their female children, it is likely that she was not the only girl to learn the viol. If indeed she did perform in public, as a female performer she was a rarity.

The feminist historian Linda Phyllis Austern writes of the position of women in the seventeenth century:

These rigid social norms are especially evident in musical practice, for although English women from good families learned musical performance skills, they were less likely than were continental women to sing or play in public or to learn what was

⁵Walter Woodfill, *Musicians in English Society* (Princeton: Princeton University Press, 1953), 224.

⁶Andrew Ashbee, *The Harmonious Musick of John Jenkins* (London: Toccata Press, 1992), 22.

⁷Percy Scholes, *The Puritans and Music* (London: Oxford University Press, 1934), 160–61.

considered the inappropriately masculine skill of composition because of Puritan views on the sensuality and moral dangers of music.⁸

Modesty could have been another reason, as a quote from the *Burwell Lute Tutor*, which dates from between 1660 and 1672, indicated that playing on an instrument that "intangleth one in spreading the Armes and openeth the Legges"⁹ might have been something to avoid. Another problem was the hoopskirt fashions, which probably made it quite difficult to hold a bass viol or cello. Costume could account for the lesser popularity of the viol among women, although it certainly did not stop some.

It may have been easier to hold the treble viol or pardessus de viole, and many French women took up these smaller viols in the eighteenth century. In France, it is well known that Le Sieur de Sainte-Colombe taught his two daughters to play the viol, and that they gave concerts as a family in the 1670s. Also, a member of an Ursuline order of nuns, Marie de St-Joseph de la Troche Savonnière, gave viol lessons to young native American women (*petites sauvagesses*) in Canada upon her arrival there in 1639.¹⁰ Dutch seventeenth-century painters often included images of women playing the viol, of which Gabriel Metsu's "Lady Playing the Viol" is but one.¹¹ Unfortunately we have no detailed information about the identity, much less the social status, of these models.

Eighteenth-century information is easier to find, and we know of Ann Ford from Judith Davidoff's article.¹² Lully's

⁸Linda Phyllis Austern, "Music and the English Renaissance," in *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (Chicago: University of Illinois Press, 1994), 54.

⁹*Burwell Lute Tutor*, f. 43v. Quoted in *Music in Britain: The Seventeenth Century*, ed. Ian Spink (Oxford: Blackwell, 1992), 198.

¹⁰Mère Marie Chantal Guèdre, "La musique chez les Ursulines," *Recherches sur la musique française classique* 1 (1960), 87–91.

¹¹See Mary Cyr's article "The Viol in Baroque Paintings and Drawings," this *Journal* 11 (1974), 5.

¹²Judith Davidoff, "Ann Ford: An Eighteenth-Century Portrait," this *Journal* 30 (1993), 51–66.

mistress, Marie-Françoise Certain (d. 1711), is said by Titon du Tillet to have given fine concerts at her home, and to have owned two harpsichords, a recorder, a guitar, a theorbo, two treble viols, two bass viols, and an Italian basse de violon (cello).¹³ She also owned music by Elisabeth-Claude Jacquet de la Guerre, a composer who performed in concerts at her home and wrote cantatas and chamber music with gamba obbligato and continuo. Titon du Tillet also tells how one of Marin Marais's daughters was as fine a player as her brothers Roland, Vincent, and Nestor. In 1738 Marie-Anne Ursule de Caix (d. 1751) was appointed to Louis XV's chamber music as a bass viol player; but, unlike her brothers, she could never hold an appointment in the royal chapel.¹⁴

Some speculation would seem appropriate here in the hope of stirring the imagination of researchers. We know so little about who taught whom in the sixteenth and seventeenth centuries, but we do know that many pieces carry dedications to patrons and others, both male and female. Could not a few of these dedicatees have been students of these composers? As for female composers of music for viols, Gordon Dodd's *Thematic Index of Music for Viols* gives none, or, that is, none that are obvious. Is it possible that some of the vast anonymous corpus of music was written by women, perhaps as exercises? Those women who were taught music seriously by professional musicians may well have penned compositional exercises, perhaps imitating those of their teacher. Various manuscripts exist in more than one hand. Where the provenance of the manuscript is known to have involved a professional viol player, the possibility may exist for some student compositions to have been included.

Another possible (perhaps slightly paranoid) approach is to relate women's composition to what happened at times in the art world. In her study of women painters entitled *The*

¹³Julie Anne Sadie, "Musiciennes of the Ancien Régime," in Bowers and Tick, eds., *Women Making Music*, 199.

¹⁴*Ibid.*, 205.

Obstacle Race,¹⁵ Germaine Greer not only exposes just how many women painters of excellence have remained unknown when male painters of lesser talent are household names, but she shows in just how many ways women's art has been buried. These can include:

1. Destruction of work, either by deliberate action or by exclusion of women from places such as Academies, where they would have access to or knowledge of better painting materials.
2. Attribution of a woman's painting to a male artist (e.g. Judith Leyster's work attributed to Franz Hals).
3. False attribution of poor paintings to a woman artist to cheapen her reputation (e.g. Artemisia Gentileschi).
4. Personal slander and scurrilous rumors about female artists to destroy their personal reputation and self-esteem, and to try to stop them from painting.

The last two categories seem unlikely, but one could certainly envisage destruction, either deliberate, or for "singeing pullets" as Roger North so colorfully put it.¹⁶ False attribution could be intentional or unintentional and both of these seem entirely likely, which brings us back to the possibility of some anonymous consorts being by women or female students. One only needs to look to literature for examples of women writing under men's names, for instance Currer Bell and George Sand. Composers' names could be fictitious, accounting for some of those male composers of whom we have found no trace other than a few isolated compositions. Then real names could have been borrowed by

¹⁵Germaine Greer, *The Obstacle Race* (New York: Farrar, Straus & Giroux, 1979).

¹⁶Quoted in John Wilson, *Roger North on Music* (London: Novello, 1959), 290.

others, explaining some very uneven quality in the works of some composers. Unsigned compositions by women could also have been attributed to men in later generations when the manuscript changed hands.

Further research may well uncover some deserving female composers and should be encouraged, but it is unlikely that the full story can ever be known when so little material exists to support it. But then, that is the story for so much viol music.

RECENT RESEARCH ON THE VIOL

Ian Woodfield

This bibliography is intended as a concise guide to recent research related to the viol. It lists books, articles, dissertations, selected reviews, published papers, and major scholarly editions of music. Research on any aspect of the viol (and related instruments such as the baryton) will qualify for inclusion. Suggestions for additional entries in any language would be most welcome. They should be sent to: Ian Woodfield, Department of Music, Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland.

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CONFERENCE REPORTS

REPORT ON THE FANTASIA CONFERENCE York, July 7-9, 1995

Ruby Reid Thompson*

The Viola da Gamba Society [of Great Britain] organized a three-day conference titled "The Fantasia in England from Alfonso Ferrabosco II to Henry Purcell" in Alcuin College, University of York. It took place from Friday 7th July to Sunday 9th July 1995. Twenty-five people participated in this meeting, including the twelve who gave papers. These papers will be published in full by the Viola da Gamba Society in the 1995 issue of its journal *Chelys*. The Rose Consort was in residence, giving a concert and illustrating the lectures. Scholarly papers, live music, and the opportunity to exchange findings and ideas made this an enjoyable and enlightening weekend.

The meeting got off to an excellent start with Bruce Bellingham's study, "Alphonso Ferrabosco II: The Art of the Fantasia." The speaker, who co-edited Ferrabosco's four-part fantasias for *Musica Britannica*, presented his views on these compositions. His paper was a mixture of analysis and personal insight, which shared his extensive knowledge of this composer's music. He revised Ferrabosco's musical and cultural background, and explained the basis of his rhetorical language. The speaker's understanding of Ferrabosco's style and influence on the mid-seventeenth-century fantasia form

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set the high standards that were maintained throughout the conference.

Christopher Field, who is preparing the *Musica Britannica* volume on Ferrabosco's five- and six-part fantasias, gave the second lecture, titled "Revisions in the Consort Music of Alphonso Ferrabosco II." This paper was based on a systematic study of the manuscripts that contain Ferrabosco's fantasias. The research focused on the revisions made by the composer and his elaborate versions of a number of fantasias. The speaker called attention to Ferrabosco's refined compositional process that demanded reworking and polishing, restructuring and rescoring. Thus, Ferrabosco's final versions would seem to be those that contain inventive substitutions and graceful elaborations of earlier musical texts.

The third lecture served as a link between the viol and the lute fantasia in England. Matthew Springer's paper "The Fantasias of Cuthbert Hely" started with an overview and revision of the surviving English lute fantasia repertory and compared it to that of Europe. The speaker then concentrated on *Lord Herbert's Lute Book*, which contains fifty lute fantasias. In the second part of this manuscript Hely's works are entered in his own hand. The speaker analyzed the interesting make-up of Hely's compositions. He drew parallels between the three- and four-part lute fantasia and the keyboard fantasia. It was suggested that the lute fantasia was a connecting line between Dowland and Wilson, with Hely as a central figure of this link. "Eight Pieces by Cuthbert Hely for the 10-course Lute" will shortly be published by The Lute Society.

The Saturday lectures started with Michael Fleming's paper "The Fantasy Viol," which dealt with the surviving iconographical sources of the viol in England. This study was based on English texts that describe viols, as well as on English paintings and other works of art that depict them. Apparently, there is only a dribble of such English primary sources that date from the sixteenth and seventeenth centuries, unlike European sources from this period which are abundant. This difference in numbers was assigned to the symbolic attributes

of musical instruments in portraiture, which in England after the Reformation became unacceptably associated with Continental art. The works of several European artists working in England were presented and analyzed. Furthermore, it was made clear that pictorial representations of musical instruments do not always provide a reliable reflection of real situations. It became clear that the researcher must be intimately acquainted with the primary sources themselves in order to evaluate their significance.

The following lecture, "The Sound of the Seventeenth-Century Chamber Organ," was presented by Dominic Gwynn, restorer and builder of historic organs. Based on his expertise, the lecturer set out to describe the place of the organ in the performance of English instrumental fantasias. He presented the results of his survey of surviving organs of the period and explained that wooden pipes were developed and used in English organs after the Reformation. He discussed the typical sound produced by wooden pipes and distributed a summary of his findings in a detailed list of specifications. The speaker also tackled matters related to registers, pitch, tuning, voicing, and the production of harmonics in early organs. These instruments had a narrow scale, narrow mouths, and low wind pressure, which together produced a nasal tone that mixed well with viol consorts. Such organs would be used as bass or double-bass viols, and would blend in and integrate with the texture of the consort. Wooden pipes were the norm until the Restoration, when metal pipes began to be used in English organs.

The third paper of the day, "Organ Accompaniment in English Consort Music," neatly followed the previous lecture. The speaker, Peter Holman, owns an organ made by Dominic Gwynn and is an experienced performer and conductor of the sixteenth- and seventeenth-century repertory. He provided documentary information regarding the traditional performance practice of viol consorts with organ accompaniment. He explained that organ parts were absent in scores until the beginning of the seventeenth century, from which time they began to appear in various forms; notated in

an open full score, a text may have one- or two-line staves for the organ, or a bass line may appear either figured or unfigured on a score. He suggested that surviving organ books may originally have had companion sets of consort books that are now lost. Conversely, surviving broken consort sets of books may have lost their corresponding organ parts. Dr. Holman gave a general survey of the literature, including the tradition of the lute as an instrument used to double single parts in a string consort. He also clarified that the theory stating that organ parts are a reduction of viol consort music appears to be an eighteenth-century idea.

The last lecture on Saturday morning was presented by Robert Thompson and was titled "The Sources of Purcell's Fantasias." This lecture dealt specifically with the physical analysis of BL Add. MS 30930, also known as Purcell's Great Score Book, and NY Drexel MS 5061, another important source of Purcell's consort music. Besides the detailed account offered on repertory, ruling, and scribal characteristics, the speaker concentrated on the paper used in the compilation of these two manuscripts. Through a close study of watermark forms, Dr. Thompson was able to identify the origins of sections within the manuscripts. He had followed the career of Abraham Jahnsen, from Angoulême, whose sets of initials on some of the paper used by Purcell identified him first as a paper merchant and later as a paper maker. Having been able to date the production of various types of paper carrying the initials of "A I," he was then able to date the paper used in the manuscripts. Dr. Thompson shared his knowledge of Purcell's colleagues including his teacher John Blow. The speaker also summarized his extensive research into sources and copyists, explaining Purcell's compositional habits and style.

The Saturday afternoon session commenced with Jonathan Wainwright's study, "The Christ Church Viol Manuscripts Reconsidered." This was an account of part of his forthcoming book based on the large collection of the seventeenth-century music collector Christopher, Baron Hatton. Dr. Wainwright addressed questions related to the

dates and purpose of this group of manuscripts. He was able to identify the scribes of three major sets of music copied for Hatton, which are now part of the large collection of seventeenth-century music manuscripts at Christ Church Library, Oxford. These are the so-called Great Set, the Hatton Set, and the Bing Set, all of which consist of various independent manuscript books. Dr. Wainwright gave a thorough summary of the repertory contained in the manuscripts as well as the sources from which they were copied.

The Saturday session ended with an interesting and original paper delivered by Cathie Miserandino-Gaherty titled "The Codicology and Rastrology of Ob Mus MSS C64-69: Manuscripts in Support of Transmission Theory." This study covered the physical make-up, the repertory, and the provenance of this set of consort books for three, four, five, and six players. Ms. Gaherty explained how the paper had been ruled and copied, considered the corrections and other signs of use found on the paper, and suggested that sections from the manuscripts had circulated as individual units before they were bound into their present form. This suggested to her that the manuscripts under consideration could be seen as a type of scribal publication of an assortment of musical texts.

The first session of Sunday, "Richard Mico and John Jenkins," was presented by Andrew Hanley. The speaker expanded on what is known about Mico's biography, centering his early activities around the Petres' estate in Essex, and pointing to the recusant connections of that family. He also commented on Mico's relationship with Jenkins and the English court. Mico's harmonic and thematic style was discussed as it appeared before his arrival in court and the way in which it developed thereafter. Mico's three-part fantasias with a free organ part linked this paper with the lectures of Gwynn and Holman.

The second lecture of this final day, titled "Unity and Variety in the Fantasias of John Coprario," was delivered by Caroline Cunningham. It summarized the compositional techniques with which Coprario experimented, and gave a

general picture of this prolific composer's output. The speaker made copious references to Coprario's treatise of c. 1610, *Rules how to Compose*, and reflected on the musical terms used there by the composer. She pointed to the various applications of the word "fuge" as understood by Coprario, and the fact that it also meant fantasia form. She classified Coprario's fantasias and concentrated on a detailed description of those canzona-like compositions based on repeated-note themes. The examples discussed included an interesting fantasia for two violins, bass viol, and organ.

The last lecture of the conference was given by Andrew Ashbee, who is currently editing the two sets of three-part fantasias by Jenkins for *Musica Britannica*. The paper was titled "The Later Fantasias of John Jenkins," and discussed the viol fantasias composed by Jenkins around the 1640s and 1650s. The speaker analyzed and gave examples of the structure of Jenkins' late compositional style, showing the interplay of form and instrumental color. He pointed to the fact that twenty out of twenty-seven fantasias include organ solos or interludes. The organ was used by Jenkins as a continuo instrument, as part of the imitative fabric of the music, and also to provide interludes. His last examples illustrated the more florid language of the later fantasia suite style.

TWO FRENCH *COLLOQUES* DEVOTED TO THE VIOL*

Stuart Cheney

In the last year, serious attention in France was turned to the viol in the form of conferences devoted to various aspects of the instrument, including its history, repertoire, construction, and performance practice. Much of the enthusiasm there remains part of the aftermath of the hugely popular film *Tous les matins du monde*, about the lives of Sainte-Colombe and his student Marais, and the resultant exposure that Baroque music, and the viol in particular, were given to a large audience. Below are reports of two of the conferences that took place in 1995.

LA SEPTIÈME CORDE: LA VIOLE DE GAMBE FRANÇAISE Limoges, April 29–May 1, 1995

In 1995–96, the Ensemble Baroque de Limoges, directed by Christophe Coin, is hosting a series of three conferences on the viol and its music. These gatherings combine a unique blend of lutherie, musicology, and performance within the framework of formal presentations, round-table discussions, and concerts. Drawing on expertise from these fields and others (acoustics and musical iconography, for example), these *colloques* are opportunities for specialists and amateurs to share experience, ideas, and the latest information on music for the viol. The first such conference took place in 1992, and was devoted not to the viol but to the world-wide phenomenon of sympathetic strings (the proceedings were published under the title *Les actes du colloque "Amour et Sympathie"*; for

*Thanks to Jonathan Dunford and Marianne Muller for several details.

information, contact the Ensemble Baroque de Limoges, 7 Bd. de Fleurus, 87000 Limoges, France). Plans are to publish the proceedings of the three conferences on the viol in one volume. The conference on pedagogy and English viol music took place November 18–20, 1995, and one devoted to German music for viol is tentatively scheduled for November 1996 (contact the address above for details).

Luc Breton

Luc Breton's session, which opened the *colloque*, explored acoustical and structural principles common to the lute and viol. Both instruments have an ancient tradition that traces their ancestry to the monochord, and both have therefore inherited its rich tradition of symbolic associations. Although individual empirical techniques are frequently what distinguish one maker from his contemporaries, the traditions of proportion and numerology used in the construction of these instruments were taken very seriously, with much remaining constant over long periods and to a degree that is astonishing.

Charles Riché

M. Riché elaborated on his restoration of a viol from the early eighteenth century that he believes to be an instrument by Nicolas Bertrand, although the label inside claims the maker is Gasparo da Salò (also known to have built viols). The present owner of the instrument is Christophe Coin, who now performs with it frequently. Riché's work included the complete replacement of the largest brace on the back (near the lower corners), building a new bass bar to fit into the visible outline of where the original had been, and repairing several cracks with silk and linen. The head of this beautiful instrument appeared on the *colloque* brochure.

Tilman Muthesius

Tilman Muthesius gave a presentation on his restoration of a 1688 Michel Collichon bass viol privately owned in Milan (not the Castello Sforzesco instrument of 1687), a work that

was completed only three days before the conference. To add to his authority on this maker, Muthesius has consulted all eight known surviving Collichons; he was therefore able to elaborate on several aspects of this maker's style. He has also spent some time training in the workshop of William Monical in New York. The instrument in question—present for the demonstration and used in the May 1 concert—had probably been converted to a cello long before a 1987 restoration to a six-string viol. Most of the body is very close to its original condition. For his conversion to seven strings, Muthesius easily followed the dimensions of a similarly-sized 1683 Collichon instrument now in Paris.

Stuart Cheney

Two presentations were given; in the first, the variation traditions practiced by French viol players from the sixteenth and seventeenth centuries were traced and compared to contemporary lute and vocal practices. In the second, the latest biographical and musical source information for Nicolas Hotman and his contemporary Dubuisson was presented. The second paper concluded with a list of names of other seventeenth-century viol players and solo repertoires little explored.

Jonathan Dunford

The real "scoop" at the conference, Dunford's presentation gave new conclusive evidence about the elusive figure of Sainte-Colombe. The viol virtuoso and teacher of Marais, Rousseau, and others was a Parisian bourgeois whose first name was Jean, who indeed had at least two daughters (as reported by Titon du Tillet in the eighteenth century and depicted in the film *Tous les matins du monde*), and whose close friends included high-ranking musicians of the time. This information was gleaned from a series of archival documents dating from the years 1658 to 1669, and above all, the notarized marriage record of his daughter Françoise to Jean Varin in 1669. Most important, however, was the match made by Dunford of the several signatures of Jean de Sainte-

Colombe in the documents to the hand that copied 96 pieces for solo viol in two manuscripts now in Scotland (GB En Mss 9468-9), showing them to be the only confirmed autograph pieces by this master.

Christian Rosset, with Mathieu Lusson

This young composer discussed works written in 1989, 1991, and 1994 for bass viol. The first two are for small ensembles, realized through overdubbing by a single performer—M. Lusson; the later work includes a part for magnetic tape. In addition to exploring the viol's unique sound qualities (and discovering that because it is not a cello, certain modern techniques standard to that instrument do not transfer well), the composer utilizes several historic and modern tunings.

Round-Table Discussion

The predetermined subject of this open forum was the Baroque bow, as represented in iconography and discussed in treatises. Needless to say, several European bowmakers and instrument specialists were present, along with performers and researchers. Some of those who participated in the two-hour session included Luc Breton, Marianne Muller, Christophe Coin, Anne Houssay, Prosper Lugassy, Franck Bernède, Wieland Kuijken, Robert Schär, Nelly Poidevin, Florence Gétreau, Judith Kraft, Pierre Thouvenot, Emanuel Saintier, and Denis Bergeron.

Concerts

The first concert, on April 29, featured Wieland Kuijken and Christophe Coin on viols and Robert Kohnen on harpsichord, in performances of suites by Antoine Forqueray, François Couperin, and Marin Marais.

The concert on April 30 was divided between two soloists and devoted to unaccompanied music for the viol. Most of what was performed has been discovered relatively recently. Philippe Pierlot played collections of pieces by Gautier and Hotman, a suite by Dubuisson, and works by both Sainte-

Colombe the father and his son. Jonathan Dunford performed two suites by Jean de Sainte-Colombe, recently edited from the manuscripts for unaccompanied viol in Edinburgh and Tournus.

The performance given on May 1, the finish to the conference, was dedicated to French music for viol ensembles. Performers included Kuijken, Coin, Pierlot, Marianne Muller, and Vittorio Ghielmi on viols, and Lorenzo Ghielmi on harpsichord. The concert began with several fantasies from the seventeenth century: one of the four-part pieces by Claude Le Jeune, the four- and five-part works on "Une Jeune Fillette" by Du Caurroy, Charles Guillet's "Fantaisie ut-re-mi-fa-sol-la," and that of Louis Couperin for three viols. The first half ended with a performance of M.-A. Charpentier's "Concert à quatre parties de violes." After intermission, Coin, Ghielmi, and Muller played Marais' suite for three viols in G.

LE MANUSCRIT DE VIOLE DE GAMBE DE TOURNUS **Tournus, October 28, 1995**

The town of Tournus, situated between Dijon and Lyon, sponsored a day-long celebration of its newly uncovered treasure: a beautiful manuscript containing 142 pieces for solo viol by Sainte-Colombe. Gilbert Réa coordinated the conference, which was divided into three parts: a musicological session in the morning, a round-table discussion after lunch, and an evening concert featuring Jordi Savall and Hespèrion XX.

Jean Lionnet

The noted musicologist from the Centre de Musique Baroque de Versailles began the morning session with his discussion of the position of manuscripts in the transmission of music in the seventeenth century, and their impact in our time on the understanding of music history. M. Lionnet presented information on the types of people who owned

music manuscripts, their functions, and the relatively narrow scope of travel they typically experienced.

Jonathan Dunford, with Corinne Vaast

This was similar to the session given in Limoges, this time supplemented by excerpts read from a report made by a court handwriting analyst confirming that the hand that signed "De Ste Colombe" on the notarial acts and that copied the Sainte-Colombe pieces in the Edinburgh manuscripts is the same. Also new were additional archival data—collected and presented by the historian Corinne Vaast—on some of the people whose names appear on the marriage act of Sainte-Colombe's daughter Françoise.

Catherine Massip

Mme. Massip is not only a distinguished scholar of seventeenth-century musical life in France, but also director and chief curator for the Département de la Musique at the Bibliothèque Nationale in Paris. Her paper outlined the several phases undertaken in France since the beginning of the century in attempting to gain bibliographic control of the vast amount of primary musical sources—manuscripts and prints of both music and theoretical works. This work took on international significance with the birth of the RISM projects (Répertoire International des Sources Musicales) in 1952, and continues today through the combined efforts of scholars researching narrowly specialized areas (e.g. specific instruments, composers, genres) and those working with interdisciplinary historical approaches to cast broader cultural perspectives on past musical events.

Denis Grisel

A regional historian, M. Grisel attempted to compare the handwriting in the Tournus manuscript with that in the manuscript of Sainte-Colombe duos (the "Concerts à deux violes esgales" now in the Bibliothèque Nationale). His identification of the primary hand in Tournus as the same that copied the Sainte-Colombe duos is accurate, but his failure to

recognize at least two distinct hands in the Tournus source casts doubts on his other conclusions.

François-Pierre Goy

This young musicologist, whose energies have until recent years been directed towards lute literature, is now engaged in research of the viol's repertoire as well as its relationship to that of plucked strings; his name should soon become familiar to all viol players, if it is not already, since he has taken over the admirable work of Gordon Dodd as compiler of the *Thematic Index of Music for Viols*. M. Goy's session concentrated on re-analyzing Sainte-Colombe's position now that over 170 pieces for unaccompanied viol have come to light. Salient features of the composer's style and interesting variants among the three manuscripts—some indicating copyist habits, others a possible chronology of sources—were examined.

Round-Table Discussion

The afternoon session was part of a two-and-a-half-hour live radio broadcast on Radio France's program "Les Imaginaires," moderated by Jean-Michel Damian. It included informal discussions with the morning panel specialists, intermingled with solo and duo performances by Jonathan Dunford and Philippe Pierlot of the music of Sainte-Colombe and his son.

Concert

The evening concert by Jordi Savall, supported by Pierre Hantaï on harpsichord and Rolf Lislevand on theorbo, presented music not by Sainte-Colombe *père* but by French musicians who either shared his legacy or carried it into the next generation. First was a *Prélude* by Ste.-Colombe *fiis*, followed by selections from Marais' Suite in E minor from Book II (concluding with the "Tombeau po' Mr. de Sainte Colombe"), and a Chaconne from Lully's opera *Armide* adapted for viol and continuo by Savall. After intermission, the ensemble performed movements from the Suite in B

minor by Marais (Book II), finishing with the "Tombeau de Monsr. de Lully." The encores were Marais' "L'Arabesque" from Book IV, and Forqueray's "La Du Vaucel." The setting of the concert, the spectacular chapel of Tournus' twelfth-century abbey, lent a magnificent atmosphere to the final event of the conference.

REVIEWS

Annette Otterstedt. *Die Gamba: Kulturgeschichte und praktischer Ratgeber* [The Gamba: Cultural History and Practical Advisor]. Kassel: Bärenreiter, 1994. 245 pp. DM 68.

Like most early instruments, the gamba has long suffered from the lack of a thorough scholarly overview of its history and literature. Moreover, even compared to the secondary literature devoted to the lute, my own particular area of expertise, the gamba is lamentably under-researched. The bibliography of the present book lists only a few dozen specialized studies focusing on the gamba; there are many hundreds for various aspects of the lute and its composers (though to date there is no complete overview).

The most comprehensive study of the gamba until now was Ian Woodfield's *Early History of the Viol*, a very fine piece of research. However, it stops about 1600 and is devoted to the development of the instrument itself, not its music and composers. No other attempt at an overview known to this writer can be taken very seriously. The regrettable result is that players and lovers of the instrument could not gain a perspective.

The current volume fills the lacuna to a significant degree. It constitutes a very useful history of the gamba's literature and social history, though this aspect comprises only about one third of the book's pages and is thus not an in-depth study. The greater part is devoted to the instruments themselves, and their maintenance. Annette Otterstedt wrote her doctoral dissertation in 1987 at the Technical University of Berlin, which is primarily a scientific and engineering institution like MIT, but which has some distinguished humanities departments, among them musicology. Her topic was *Die Englische Lyra-Viol: Instrument und Technik*, a subject for which she is well qualified since she is a *virtuosa* on the instrument, and her gamba duet partner, Hans Reiners, is a distinguished maker of bows.

In Germany the author of a completed doctoral dissertation must publish it. Bärenreiter was the publishing house (1989) for Otterstedt's dissertation, and was surprised that the volume sold out in a relatively short period. The editor drew the logical conclusion and commissioned the present volume.

As one might gather from the title, the author has attempted to address more than one audience, not just the viol community. The desire to reach a broad public has determined the structure and writing style. This is an unusual type of history book. Its style is deliberately not scholarly, but rather the sort of style one would expect in a popular magazine, meant more for entertainment than education. For instance, Otterstedt writes (in my translation):

In 1543 a young man knocked on the town gate of London, and Queen Elizabeth went to open it. What she saw there was worth looking at: Alfonso Ferrabosco, a young Italian with a lute under his arm. The Queen invited the interesting stranger to stay with her for his whole life and paid him the handsome annual salary of 100 pounds. (p. 37)

The advantage of this manner of writing is that it conveys more human interest than the usual dry scholarship reporting; it reads like fiction. But a decided disadvantage is that it is not so accurate as academic prose, whose dryness stems in part from desire for precision and reliance on proven facts. In many cases Otterstedt actually writes fiction. Of course the queen did not go herself to open the London gate for Ferrabosco, nor immediately invite him to stay at her court all his life, though this is what Otterstedt's paragraph implies. The author seems more interested in painting broad strokes, in presenting an interesting, multi-colored picture of the art and times of the instrument and its composers rather than the exhaustively detailed and rigorously documented monograph that she is surely capable of producing. There is a legitimate need for both kinds of studies; the need remains for the latter.

The 245 pages of text, minus eight pages of front matter and fifteen of bibliography and index, are divided into three parts. The first is entitled "Lebensweg einer Prinzessin" [Life path of a princess], essentially devoted to the history of the gamba's music and its composers. Part II, "Aus der Nähe

betrachtet" (Observed up close), treats instrumentation, then devotes a section to each of the various kinds of gambas. Part III discusses maintenance of the viol. A translation of the entire table of contents may serve the reader more than an attempt at a summary, since the reader can see the structure and choice of topics clearly.

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Italy, South Germany, and Bohemia

Friend of the Huguenots: France after 1630

Third saintly legend: Le Sieur de Sainte-Colombe (died before 1700)

The greatest king's own: France in the late seventeenth century

An unseemly instrument? Gamba-playing women

In golden halls: The eighteenth century

Life in concealment: The nineteenth century

Plates: seven full-color plates, including three of a bass gamba of 1619 by Henry Jaye [pages 97 to 103]

Part II: Observed up close [pages 105 to 193]

From the chamber to the barn

The "Respublica des consort"

The sixteenth century

The seventeenth century

Instrumentation

Instruments

The role of the organ

The music

Facile as the violin: The bass gamba

The viola bastarda

The division viol

The lyra viol

Other gambas with (sympathetic) resonating strings

The seven-stringed bass gamba

Neglected middle voice: The alto-tenor gamba

Sweet, but too weak: The descant gamba

Treble viol and dessus de viole

The pardessus de viole and the quinton

Royal buzzing: The violone

Humanistic parody: The arpeggione

Thoughts on construction

Renaissance gambas

English gambas

French gambas

German gambas and the late era

Modification, falsification, and reconstruction

Der Stimmton [meaning both pitch and nominal tuning note]

Transposition

The well-tuned violdigamb

Germany in the sixteenth century

France in the sixteenth century

Italy and Spain in the sixteenth century

England in the seventeenth century

France in the seventeenth and eighteenth centuries

The violone

Salt and mustard of music: Ornamentation

"Artful play" [diminutions]

"Lovely play" [graces]

Should one ornament in the consort?

Aspects of playing technique

Holding the instrument

The left hand

Holds or "tenues"

The position of the left thumb

Open strings as opposed to fretted tone

High positions

- Manner of fingering the descant gamba
- The right hand
- Handling the bow
- Forms of articulation

Part III: Maintenance of a demanding person [pages 195 to 230]

- A word about quality
 - What is a good instrument?
 - How does one get a good instrument?
- Accessories and care
- Construction and material
 - Ornaments
 - Varnish
 - The sound post
 - The fingerboard and the tailpiece
 - The frets
 - Bridge and action
 - The saddle
 - The pegs
 - The stringing
- The bow
- Tuning problems and fretting
- Conclusion

If the entire history of the gamba's music is presented in eighty pages, then we cannot expect great detail or much analysis. A digestible perspective is the result. A few of the book's highlights are Otterstedt's characterizations of the musical style of the major figures. Of Alfonso Ferrabosco the Younger she writes, in part:

He is surely the only composer in the history of gamba music who wrote polyphonic works for one instrument and thereby completely avoided exterior virtuosity. There are no swift passages in his print. . . . Alfonso was an excellent rhythmist, not a matter of course among musicians who move always in broken chords. (p. 40)

Of William Lawes:

Lawes let ideas come to him. He is—allow me to use this phrase—the composer of eternal foreplay, for he never lets his players and listeners rest, and Ferrabosco's moderation and Coprario's clarity seem decisively in the past. Strangely bent and torn themes come a-galloping, and the manner of compositional

setting [*Satzweise*] is as unclear as possible. . . . This music is addictive. (pp. 47–8)

There are significant omissions. The style of lesser composers such as Dietrich Steffkins is scarcely described at all. There are only four music examples in the first part, one indication that the author's focus is cultural history rather than musical style. But there are interesting insights. Otterstedt characterizes Sainte-Colombe's duets as pedagogical material, basing her assessment on the nature of their transmission (in score rather than parts) as well as style. The lower part—the instructor's—is the more difficult.

Part II begins with observations on consort instrumentation and a brief look at some of the music for consort. Then Otterstedt examines one by one the various sizes and types of viol, beginning with the viola bastarda. She is not afraid to take a stand on ambiguous points; for instance, she considers the bastarda a special type of gamba, not just a musical style, defining it according to players' criteria (slightly smaller so virtuosic passages are more manageable, and with a tone more penetrating in ensemble than the normal bass). She bases this assessment on Rognoni and Praetorius. She also questions the common belief that Sainte-Colombe invented the seven-string gamba, pointing out that the lute acquired more bass strings in the late sixteenth and early seventeenth century, and Georg Neumark was playing a seven-string gamba in Weimar in 1657. She postulates that the alto gamba was played until the middle of the eighteenth century, perhaps even beside the violas in the orchestra.

The section "Thoughts on construction" is sobering. Otterstedt subscribes to the opinion of the Belgian instrument maker Karel Moens that not a single Renaissance gamba survives whose original form and construction can be determined. They have all been altered, probably with intent to deceive. Large instruments have been cut down, shapes changed, new pieces of wood substituted here and there. The famous Ebert descant in Brussels is shown to have been made from a cello. So we are left with only paintings and graphics to tell us about gamba construction before 1600. Even the lute

is better off: there is a handful of nearly completely original sixteenth-century lutes. The luthiers now have to completely rethink construction principles for Renaissance gambas.

In "Aspects of playing technique," the author gives a foundation based mostly on her knowledge of early sources, but leavened with long performance and teaching experience. She makes distinctions between instruments (bass versus treble), eras, and national schools. The observations are of a nature that can be understood and appreciated by one who does not play the instrument, and often the author points out the rationale and ramifications (i.e., tonal) of various historical recommendations. Interestingly, although Otterstedt knows that the sixteenth-century gambas are not real sixteenth-century gambas, she still believes in copying them. In her discussion of how to pick a modern instrument, she advises players to go to makers who build exact copies, reasoning that the luthier will learn by imitating and experimenting within narrow boundaries, just as the Renaissance composer learned his trade by imitating masters such as Josquin des Prez.

The final part of the book is devoted to description and advice on maintenance of the various parts of the instrument. She gives her personal opinion of the different kinds of strings by several contemporary string manufacturers: Nicholas Baldock's catlines ("pure even in high positions"), Northern Renaissance tigerlines (a "transitional solution"), Baldock's baalines ("the sound was hard as glass"), Dlugolecki's catlines (Baldock's are better). On bows, she opines that "it is almost more important to possess a good bow than a good gamba," and that "good bows, like good gambas, are only available on order." She sounds quite authoritative, and will surely have discussed the subject at extreme length with Hans Reiners. A few pages on tuning close the volume.

In terms of typesetting and layout, the book is a bit hard to read. The lines are long—between about 72 and 80 characters—and challenge the eye. American typesetting convention holds that 65 to 70 characters (not including spaces) is a desirable maximum for a line. For a book that

aims at a broad audience there are not many illustrations or musical examples to break up the text. Most fall into the part on instruments. The cover and the full-color plates, though, are quite handsome, especially those of the wonderful Henry Jaye instrument.

Otterstedt states her fundamental premise at the beginning: "In the times when the gamba was modern, art belonged to life, that is, it was goal-directed. Today art has only aesthetic value, and thus it is regarded as dispensable. . . ." She clearly wishes to stimulate others to take up the instrument anew or for the first time, and play. Even if we don't, the volume serves a very worthwhile purpose of educating us about the lore of one of the foremost instruments of the Renaissance and Baroque.

Douglas Alton Smith

Grace Feldman. *The Golden Viol: Method for the Bass Viola da Gamba.* Volumes 1 and 2. New Haven: Grace Note Press, 1994, 1995. \$35.00 each volume.

Reviewing Grace Feldman's long-awaited viol method in this *Journal* evokes in this reviewer both great pleasure and a feeling of enormous responsibility. My first lessons on the viol, some twenty-one summers ago, were with a Feldman alumnus; as I read over the two volumes thus far produced of a projected seven-volume set, I find on practically every page echoes of her teaching that I encountered indirectly both then and subsequently in playing with, teaching with, and coaching her students and their students during the intervening years. It is a genuine joy to have before me in print a detailed exposition of the teaching methods of an acknowledged master teacher who has done much to inspire love of the viol and of its music throughout North America, and who has demonstrated to an entire generation of viol teachers, both by precept and example, the value of thoughtful and systematic viol pedagogy.

These two volumes clearly reflect the two central concerns of Feldman's teaching. First, that "the soul of the viol is its

sound" (vol. 2, p. 50): good, resonant tone production must be taught first, last, and always, and continually refined as the student progresses. (The pedagogical soundness of this emphasis ought to require no defense; yet one constantly encounters players at all levels of attainment whose technical facility on the instrument far outstrips their ability to produce a consistent and convincing sound. Even if Feldman's treatise were to accomplish nothing more than to remind all of us who teach that we must take responsibility for inculcating in students both an appreciation of good viol tone and a thorough understanding and command of the technical means by which to achieve it, by that alone it would render a major service to the future of viol playing.) Second, that viol teaching should proceed in carefully considered steps, allowing the student to learn one thing at a time, while periodically reviewing and constantly reinforcing skills learned previously.

The work as a whole is planned in seven volumes. These are no slim tomes: the two volumes under review contain over 180 pages apiece. Volume 1 contains chapters on care of the viol, beginning technique, first position, extensions, and playing in triple and compound meters. Volume 2 covers half position and shifting. Volume 3 will teach sightreading skills; volume 4, alto clef and tenor clef; volume 5, double stops and chording, lyra viol and reading from tablature; volume 6, Renaissance ornamentation and Baroque ornamentation; volume 7, continuo playing. In the introduction printed in both volumes, Marshall Barron writes that "the impetus for this book came from the fact that many of the most ardent viol players have but sporadic lessons, perhaps only at . . . Conclaves." In general, the level of detail provided in this method seems well suited to this intended readership of violists who have some access to professional instruction, though not necessarily on a regular basis. Needless to say, it would be difficult for a student to master the viol from this or any other book without at least some help from a teacher or a more advanced player. On the other hand, the teachers of students receiving regular instruction will find both worthwhile music

and helpful technical studies here from which to choose items suited for their students' needs, and teachers will benefit from being able to compare Feldman's pedagogical approaches to various problems with their own.

The method uses several kinds of musical material: preliminary bowing and fingering drills that are described verbally, other drills and scales given partially or completely in notation, etudes and exercises (identified in Barron's introduction as taken from works for violin, viola, cello, recorder, and flute—players and teachers of these instruments will recognize many of them), a variety of medieval, Renaissance, and Baroque music, and a generous sampling of traditional fiddle tunes. Much of the music is in duet form, most often as a solo part with accompanying bass also playable by the student. This eclectic mix pointedly avoids, with very few exceptions, material originally written for the viol, seeking to supply worthwhile music that is largely unfamiliar to violists or unavailable in suitable editions.

Both bass clef and the octave-transposed treble clef are used from the beginning of volume 1. All of the music is supplied with specific purposes in mind, serving to elaborate and reinforce the more discursive pages of technical instruction that begin each chapter or section. Each piece or exercise is prefaced with a list of half a dozen or so technical hints, points to remember and review, suggestions for interpretation, and the like. Despite this attention to detail, the student is not spoon-fed, but is required from the very beginning to start developing independent musical and technical judgment. A careful and deliberate balance is struck, for example, between supplying complete fingerings and bowings in some pieces or passages, and making the student work out solutions in others, sometimes with the help of a few well-chosen words of advice, but often entirely independently. Volume 1 takes the student from basic open-string bowing and preparatory silent exercises for the left hand to a complete command of first position (including the first-finger extension) sufficient to permit the playing of Susato and Praetorius dances, various Baroque marches and duets, and the

fourteenth-century *Lamento di Tristano* and its accompanying Rotta (the faster medieval dance tunes are the most technically demanding material included in the first volume, apart from some of the exercises). Duets and other ensemble pieces are generally simpler technically than the exercises that precede them, so that the student who has conscientiously mastered the exercises will be in a good position to play the pieces with confidence and musicality. Scales in the keys that lie easily under the hand in first position are studied. Bowings treated include slurs, hooked bows in both directions, legato, staccato, marcato, and portamento. Attention is repeatedly paid to questions of bow distribution, a particular stumbling point for inexperienced players. The left-hand position recommended has the thumb opposite the first finger or "for some players . . . between the first and second fingers" (the latter position corresponds with my personal version of "thumb opposite second"); the choice of position is presumably to be determined by what is most comfortable for the student's hand, though this is not explicitly indicated.

With regard to bowing, many readers of this review will already be aware that Feldman prefers in her own playing to hold the bow at the end, with the right thumb lying on top of the frog. Despite its advocacy by Sylvestro Ganassi in the sixteenth century (*Regola Rubertina*, 1542) and abundant iconographic evidence confirming its historical use in subsequent periods, and despite eloquent partisan defenses by Nathalie Dolmetsch ("Bows and Bowing," this *Journal*, vol. 14 [1977], 53–60), Jason Parras ("The Viola da Gamba in the Sixteenth and Seventeenth Centuries: Observations and Interpretations from Contemporary Iconography," unpublished D.M.A. term project, Stanford University), and others, this style of bow grip has not found much favor among today's viol players. Readers for whom this quasi-religious issue might present an obstacle will want to know that Feldman neither insists on nor particularly emphasizes this bow grip in her method book, and she even recommends that the point at which the bow is held be determined by the length and weight of the bow, a long or heavy bow being held up the stick away

from the frog. Quite naturally some things that she suggests in discussing the mechanics of bowing will be found to work less well with bow grips other than her own. For my own part, I would have wished that she had explained her personal methods rather more fully; she is certainly the most accomplished violist da gamba playing today with a frog-based grip.

Having completed volume 1, the student has mastered the fingerings of first position and is ready to "leave the security of . . . home" for what might at first seem the "no-man's land" of half position, and to "struggle . . . to attain the heights" of the viol fingerboard (vol. 2, pp. 2 and 58). Volume 2 accomplishes this process of liberation in three stages. First, the half position is taught along with the basic mechanics of shifting. Second, the student is presented with a number of unfingered pieces and etudes that require a mixture of first and half position. Finally, all of the higher positions (within reason) are introduced at once, in the course of a more detailed treatment of the mechanics of shifting, with particular attention to larger shifts. More than half of the volume is devoted to exercises and pieces to develop the student's ability to shift and to play in higher positions on all strings. The extended hand position is used throughout the fingerboard, and numerous drills and exercises develop the student's ability to move fluently between the unextended and extended hand positions when shifting in sequential patterns. Fully notated exercises and etudes are carefully balanced by pattern drills and scales that the student is instructed to repeat in various transpositions and keys, often naming the notes as they are played. Along the way, some new bowing patterns are studied, particularly the unequal distribution of the bow in dotted rhythms played with separate bows. By the end of the book the student is playing quite difficult Baroque preludes (borrowed from the recorder, flute, or violin) with a range up to *d''* (an octave above the open first string), and scales as high as *g''*.

There is no discussion of shifting by extension and contraction of the hand in this volume. Indeed, there is no

discussion of any contracted hand position at all anywhere in the two volumes under review. Nor do they contain any discussion of the related technique that has been variously called in our century "chordal," "lute," or "horizontal" fingering, that is, the placing of two or more fingers on the same fret as an alternative to barring or awkwardly hopping a finger from one string to another. Although it may not be entirely fair to level criticism at a work that is still in the process of publication for omitting what is almost certain to appear in future volumes, I must confess that delaying the introduction of these techniques seems problematical to me from both a historical and a pedagogical standpoint. All of these techniques, together with the hold or *tendue* (one aspect of which Feldman introduces at the beginning of volume 1 under the name of "overlap," in the very first discussion of string crossing) are essential parts of viol technique and necessary to the production of the instrument's characteristic sound and resonance. Indeed, most of the pieces in volumes 1 and 2 fairly cry out for the use of these fingering methods to achieve an effective performance, and Feldman's fingerings (whether marked or left for the student to discover) must therefore be viewed as a pedagogical compromise necessitated by the still incomplete technique that the student possesses at this point.

It seems to me that a tendency to delay the introduction of these characteristic viol techniques until a relatively late stage in the student's development—a tendency hardly unique to Feldman's teaching—may be simply a reflection of the way modern, fretless stringed instruments are taught: shifting through extension and contraction is considered a rather advanced technique on the cello, and even more so on violin and viola; horizontal fingerings are used, if at all, as a last resort in playing music in polyphonic textures that are as exceptional and artificial on these instruments as they are normative and idiomatic on the viol. Since, however, players with modern string training possess a substantial body of skills of which many transfer more or less completely to the viol, and since the great majority of viol teachers active today have

had such training, a temptation arises—a temptation that, one must admit, possesses a certain attractive logic—to give the beginning violist a program of study designed to develop first those aspects of technique common to all bowed strings, and to wait until the student has largely mastered them before introducing skills specific to the viol. To my mind this is a central dilemma of viol pedagogy in the late twentieth century: on the one hand, the viol student indisputably must develop many of the same skills that modern string players possess; on the other hand, as logical as the approach just outlined might seem to be, it almost inevitably results in a distorted idea of viol technique in which certain quite ordinary and natural parts of the technique are viewed by the student as somehow extraordinary, advanced, and difficult. In fact the difficulties are far more psychological than physical. The nature of fretted instruments facilitates chords, chord-derived fingerings of melodic lines, contractions of the hand, and even shifting, all of which are physically substantially easier to learn on a fretted fingerboard, at least in the initial stages (complete technical mastery with pristine intonation is of course another question altogether). In short, I find it frankly odd that so many viol players (most assuredly including myself in lamentable moments of irresolution) should be intimidated by technical demands that the meanest and most untutored of garage-band guitarists daily take in stride.

To be sure, order of presentation is something about which pedagogical opinions may easily differ, and indeed there exists precedent even among seventeenth-century writers on the viol for aspects of Feldman's ordering. No less a teacher than Christopher Simpson (*The Division-Viol*, 1665) sends the student up to the very end of the fingerboard before mentioning chord fingerings. Indeed, Simpson concludes his discussion of viol technique without explicitly dealing with horizontal fingerings in melodic playing (though of course he uses them in chords); perhaps he judged such a discussion superfluous when writing for a nation of lutenists. The fact that he sends the student up above the frets in his very first exercise would, however, seem to indicate that Simpson

himself had no great estimate of the difficulty of shifting the hand from one fret to another. Étienne Loulié (*Méthode pour apprendre à jouer la violle*, F-Pn fonds fr. n. a. 6355) is in no hurry to send the novice up the fingerboard (divergence of opinion among teachers is nothing new), but he, too, expects the beginner to deal with both first and half position from the outset.

Quite apart from the foregoing considerations about the ordering of the work, I also find that I have a few reservations about matters of detail, the most important of which I must mention here.

Feldman assumes without explanation that the student will be playing a six-string bass viol. While much can be said in favor of starting on a six-stringer, recognition ought to be given to the fact that seven-string basses exist and do find their way into the hands of beginners with some regularity nowadays.

Occasionally explanations of technical points are terse to the point of possibly becoming misleading, even taking into account that they are designed to be supplemented by a teacher's instruction and, therefore, to make some allowance for the different approaches that different teachers may take. For example, the position of the left-hand index finger in the extended position is described as follows: "The first finger hooks back and touches the first fret with the side of the finger (near the corner of the nail) . . . it goes only a minimal distance to touch the fret. The side of the finger should not rest against the fingerboard" (vol. 1, p. 110). "Hooking back" seems to me a singularly vague way of describing a posture (or is it a motion?) of the finger that might in any event best be made clear with a drawing or photograph. (The only drawing in the book used to clarify a point of technique is one of the bow grip.) A student with a small hand playing a large consort viol would be likely to find the shape suggested by the word "hook" to be an obstacle to the almost (but not quite) completely straightened index finger necessary in such circumstances. (And make no mistake about it, large viols are being built in increasing numbers every year and may

eventually become for us, as they seem to have been for seventeenth-century violists, the norm rather than the exception for consort use.)

Some of the directions given for viol care and feeding seem a bit doctrinaire, at least to my taste, even if some students will welcome their definite tone: the repeated instruction to use only light-colored violin rosin (vol. 1, pp. 12 and 19) surely reflects only a personal preference. (On the other hand, the concrete advice that twice a week and six to eight strokes might be quite enough drives home the point nicely in a way that an abstract admonition to "avoid rosinning the bow too frequently or too generously" would not.) The instructions for tying frets (vol. 1, p. 10) recommend only "40 lb. nylon mono-filament fish leader or a comparable gauge of gut" without acknowledging that most well-set-up instruments now in use have graduated frets in (usually) three different gauges of gut. Very few instruments could be satisfactorily re-fretted using Feldman's recommendations for fret gauges without major adjustments to the nut and possibly the bridge, and there is a further difficulty in that the directions given for tying the traditional double-stranded fret neglect to mention the final overhand knot needed to hold the fret knot in place.

Some instructions seem to be at variance with historically documented techniques that serve to define an essential part of the viol's natural idiom. Hooked bowing and the retrieved bow are taught in both directions of the bow without giving the student any clue that hooking is almost always done only on the pulled bow, retrieving more often on the push. In the brief instructions for barring (which actually describe a half-bar on two strings; vol. 1, p. 48), Feldman writes: "Usually 'bars' are done with strong fingers, that is, the first and second fingers." I'm afraid that my immediate reaction to this is an urge to rise and testify that if restricting the bar (*doigt couché*) to the first and occasionally the fourth finger was good enough for Marais, it's good enough for me. A passage that really required a second finger bar would be exceptional indeed, as one can easily enough use the first or the third

finger on the same fret as the second. (I will confess, however, that quite in violation of my own deeply held historicist prejudices, I have occasionally found a third-finger bar to be a temptation in places where it is not easy to place both the third and the fourth finger accurately and quickly on the same fret.) If we are to admit the second-finger bar, we may as well introduce barring with all four fingers, and this possibility is evidently not excluded by Feldman's wording. However, the student seeking to learn specifically where to employ the bar according to Feldman's usage is bound to be disappointed: it is marked (for a first-finger bar) only in Exercises 1 and 3 and apparently deliberately omitted in Exercise 2 so that the student can independently discover where it is needed (vol. 1, pp. 56–59). Perhaps the omission of barring indications in the remainder of volume 1 and all of volume 2 is intended not only to make the student self-reliant, but also to avoid cluttering the page so that teachers with other ideas about fingerings will not be inconvenienced.

In any event, prior to encountering these exercises the student has practiced string crossings only on open strings, and has used the left hand only in interval drills on one string at a time. I wonder if it is not asking rather a lot to expect such a student to deal with bars at the same time that he or she is dealing with string crossings and the left hand together for the first time. It is interesting to note that in the original version of the Simpson exercise adapted as Feldman's Exercise 2 (it is also, perhaps not coincidentally, Simpson's second exercise), Simpson never sets two consecutive notes on the same fret, so the issue of the bar does not arise—but he does require a few notes to be played in half position. Feldman changes Simpson's F natural on the E string to F sharp, avoiding the need for a change of position but necessitating either a bar or two fingers on the same fret. She also re-fingers the exercise to eliminate some string crossings by changing some of Simpson's open strings to stopped notes.

On a matter that touches more on taste than on technique, I notice in many pieces in both of these volumes an abiding fondness for groups of four notes played with the first two

slurred and the second two bowed separately, even when the group of four is encountered starting on a pushed bow. This strikes my ear as an articulation pattern more suited to music of the late eighteenth century than to the earlier repertoire to which it is somewhat indiscriminately applied here.

My final complaint is that the sources for exercises and pieces are not indicated. Even exercises that are adapted, with permission, from copyrighted sources are given only a blanket acknowledgment on the page of credits near the beginning of the volume; it is impossible to determine which, if any, of the exercises are of Feldman's own composition. For pieces that are not exercises, the composer's name is generally supplied with no further information, as is unfortunately the custom in most method books for all instruments.

I must emphasize that I regard the problems that I have enumerated above as matters of taste or of detail that in no way impair the utility of these volumes. Any faults are more than overbalanced by many matters of detail that I find absolutely brilliant and inspired, and that I fully intend to appropriate and incorporate in my own teaching. Although I am continually discovering new gems as I reread and work with these volumes, I would for the present point out as particularly noteworthy the following:

- The instructions and exercises for learning what Feldman calls "pivots"—quitting one string for another non-adjacent string while letting the note on the first string continue ringing (vol. 2, pp. 92–94). This is a crucial and nearly constant element of the viol's sound, and one that can prove tricky for beginners and advanced students alike.

- The series of silent and bowed shifting drills and exercises. Standard stuff indeed, but very nicely explained and with more than a dozen exercises that each contribute something slightly different to the novice shifter's growing confidence and facility (vol. 2, pp. 59–65).

- A series of three simple "games" (not Feldman's term, but what a cello teacher would be likely to call them): rote exercises involving moving the bow through space without the instrument, to help the beginner develop a sense of security

and a feel for the role of the thumb and fingers in supporting the bow in an unforced way (vol. 1, p. 18).

The volumes are clearly printed on good paper, with a high-quality sewn binding in an attractive heavy paper cover. Some of the cover art is by Donald Warnock, veritably the dean of North American viol makers, whose beautiful sketches and shop drawings of viols, scrolls and heads, decorations, and fittings adorn many pages of the method and add considerably to its visual appeal. The music and type themselves as well as the layout and page design are clearly identifiable as the product of desktop publishing, perhaps a notch or two below the finest and most expensive professional typography and music engraving, but very clear and serviceable. The music is exceptionally well laid out and easy to read, never crowded or stretched out to the detriment of legibility. The type is quite large, and should be easy to read on the music stand by even the most nearsighted or bifocal-dependent violists. The copies received for review had extremely narrow top or bottom margins on a few pages, which however did not affect their usability. The one truly unfortunate design fault in these volumes is that the detailed tables of contents do not give any page numbers.

The economics of commercial music publishing being what they are, a work of this nature and length could probably only be contemplated as a self-publishing project; even with the aid of computers and the acknowledged assistance and advice of several friends it is necessarily a massive undertaking, and a true labor of love. Grace Feldman is to be congratulated for lucidly and fearlessly translating so much of the essence of her life's work into printed form for all to share. I look forward to the day when all seven volumes are complete and sitting on my shelf of teaching material in a place of honor.

Roland Hutchinson

William Byrd. *Five-Part Consort Music*: Fantasia, Preludium and Ground, Browning, In Nomines, Pavan and Gaillard (revised edition). Edited by George Hunter. Urbana, Illinois: Northwood Music, 1994. Score and parts \$25.00.

Henry Purcell. *Fantasias and In Nomines* for viols. Edited by George Hunter. Urbana, Illinois: Northwood Music, 1995. Volume I: *Three-part Fantazias*. Score and parts \$8.00. Volume II: *Four-part Fantazias*. Score and parts \$25.00. Volume III: *Fantazia a 5 "upon one note," In Nomine of Six Parts, In Nomine of Seven Parts*. Score and parts \$10.00.

George Hunter, in his Northwood Music publications, is doing a great deal more than publishing out-of-print or otherwise unavailable music for viols.

His latest publications, William Byrd's *Five-Part Consort Music* and the three separate volumes of music by Henry Purcell, set a high standard for accuracy, clarity, and helpfulness. The computer-generated notation of both score and parts is crisply legible, with notes both well-sized and well-spaced. Hunter's scholarship becomes apparent when a reading of the music reveals an almost total absence of errata. Equally admirable is his sensitivity to the musical characteristics of the period and the composer, when having to make a final selection from the many original manuscript versions before him.

His introductions are stimulating and informative. One can easily find references to each individual piece. Rhythmical and metrical data are concisely stated. The material concerning ranges of instruments is given clearly and simply. One does not have to spend a lot of time translating complex charts and archaic definitions. The musicological background is presented with ample historical references, but the edition remains clean, legible, and accessible, from start to finish. In other words, this is a practical edition, done with aplomb.

In the Purcell volumes, two editorial additions help to obviate the usual introductory chorus of "who begins?" In each part, the first measure has either an arrow indicating that

player's role in initiating the music, or cue notes with a designation of which part plays the entrance.

Barrings are musically justified, and when Hunter's practice of six-two measures is clarified (i.e., that the meter change is for a single measure only, unless otherwise indicated), the notation is extremely clear.

The Byrd volume receives my highest commendation. The revised version is greatly expanded by the inclusion of pieces that were not in the first edition, namely five In Nomines and a Galliard arranged from *My Lady Nevell's Booke*, No. 11, to accompany the Pavan. The repertoire in this entire set is extraordinary. The first Fantasia, the beautifully constructed fantasia with "Two parts in one in the 4th above," is an outstanding example of a viol piece with a canon in the top two parts. The ornate triplet section becomes readily understandable by the clarity of the notation.

Pieces such as the Preludium and Ground are a rare find, and offer the consort a splendid opportunity to explore repertoire that has long been unavailable in practical playing editions. This extended piece is complex, but very rewarding to work on for performance.

The five-part Browning, previously available only in score, or in a recorder edition, will be welcomed by viol players for its ease of use. Having the music in parts means: no page turns! Presenting the text under the tune "The leaves be greene" is a great help in determining bowings and phrasings for the theme. Since each return of the thematic material has been numbered, we gain a clearer picture of the structure of the whole composition. We are also enticed into looking a little further into the complexity of this magnificent piece.

The Galliard that follows the five-part Pavan has been reconstructed by Hunter from the keyboard version available in *My Lady Nevell's Booke*. Hunter has done us a great service by adding to the viol repertoire in this very satisfying way. Since the Pavan occurs both as a viol consort piece and in a keyboard version, it stands to reason that the Galliard would likewise lend itself to the same reworking. As always, Hunter has done this with sensitivity to the range of each instrument

as well as to the best possible choices of voice leading. This calls to mind the very beautiful and musically satisfying reworking of the Prelude and Voluntary, which Hunter has transcribed and published in his book of four-part viol consort pieces by Byrd.

The three-volume Purcell edition has many features that recommend it highly. The introduction is laid out very clearly. The various headings—Tempo, Accidentals, Dotted notes, Slurs, and Instrumentation—all draw our attention to specific topics. Problems involved in the editing of the music are presented, as well as discussions of how these problems have been solved in this edition. The clarity of the layout and the insightful discussions of each topic draw us into reading this introduction, rather than disposing of it.

The presentation of the second voice in both treble and alto clefs makes it accessible to either treble or tenor players. This flexibility both deals with the problem of what players are available and allows for experimentation with the differences in sound quality afforded by changes in the instrumentation.

The spacing in the score is excellent throughout. The pages are uncluttered and easy to read. Passages with faster note values are not compressed to the point of illegibility. Where alternative rhythmic values have been suggested, the notation is clear but small enough not to interfere with the reading of the original notes.

Original and editorial indications of tempo and meter are well differentiated in both the score and the parts, as are original versus editorial accidentals. Compared to previous editions, the pages look enticing. We feel that we are somehow getting a new and refreshing view of some old familiar friends.

All of these volumes should become a part of the viol player's "standard library." Not only are they both scholarly and practical, but also very affordable. I highly recommend all of the Northwood Music publications, and commend George Hunter for his service to the community of viol players.

Grace Feldman

William Lawes. *The Royall Consort* (new version). Edited by David Pinto. 350th Anniversary Commemorative Publication. London: Fretwork Editions (FE11), 1995. 154 pp. \$54.00 plus postage.

William Lawes. *The Royall Consort* (old version). Edited by David Pinto. 350th Anniversary Commemorative Publication. London: Fretwork Editions (FE12), 1995. 124 pp. \$52.00 plus postage.

It is a very fashionable thing these days to honor important composer anniversaries. Scholars, performers, and publishers sometimes seem almost too anxious to celebrate their musical heroes, both major and minor, and many commemorations end up serving a commercial end rather than truly serving the composer, as was pointed out by the editor of *Early Music* in a recent issue of that magazine honoring Henry Purcell. Happily, the current tribute to William Lawes' death 350 years ago is an opportunity for scholars, musicians, and publishers to give new life and exposure to a major musical talent still far too little known and appreciated, and the present publication is much needed and long overdue.

Lawes' "Old" *Royall Consort* is of special importance because it is a significant early collection of seventeenth-century English dance music. His "New" *Royall Consort* is important because it seems to be the earliest English music in the seventeenth century written for violins in the Italian concertante trio sonata style with basso continuo. The title *Royall Consort*, encountered in some but not all of the contemporary manuscripts, doubtless comes from the fact that Lawes wrote the music for (and while employed by) King Charles I. One can easily see the influence of this music on English string music from Matthew Locke to Henry Purcell.

The *Royall Consort*, much of which Pinto believes to have been composed as early as 1630, contains sixty-seven dances arranged in ten setts (or suites). Each sett is centered around a single key, and contains the basic alman-corant-saraband framework of the developing suite-form. In addition, each sett has other dances: additional almans, corants, and sarabands, as

well as pavens, fantasies, galliards, morrises, and eccos. The numbering (from 1 to 67) is a modern concept that allows for easy comparative study. Several fantasias and pavens do not exist in the older version; they seem to belong to a later group of compositions. To compensate for the smaller number of pieces in the old version, Pinto has supplied an appendix containing fifteen non-*Royall Consort* dances by William Lawes. These presumably complete the body of Lawes' dance compositions.

Despite the fact that it has not until now been published in complete form, *The Royall Consort* certainly was well known in its time. Gordon Dodd's *Thematic Index* cites sixteen manuscripts that contain some or all of the music, and Pinto believes that other manuscripts may still remain to be discovered. Without doubt other sources have been destroyed as well.

While the terms "old version" and "new version" were used by neither Lawes nor his contemporaries, they do have important meanings for us today. The two versions include essentially the same music, but the many reworkings illustrate the evolution of musical composition and the transition from Renaissance to Baroque music. The old version is scored for two trebles, tenor, and bass, plus basso continuo—a traditional quartet scoring. As in most English consort manuscripts, there are no scribal indications of instruments, and viols are usually presumed to be the instruments of choice. The newer version, however, specifies two violins, two bass viols, and two theorbos as continuo instruments. The two bass viols of the new version alternate between playing a tenor obbligato and the true bass line, a practice frequently encountered in the viol duets of the 1630s ("two breakinge Basses" in seventeenth-century terms). The theorbos frequently are notated in unison (with no harmonic figures), but in three of the more complex fantasias and one paven the theorbos have independent lines closely resembling the lower voices in Lawes' five- and six-part fantasias.

One finds in the old version an essentially four-part texture, while the new version alternately employs textures of from

one to six parts, especially in the pavens and fantasias. Frequently voice leading is very different in the old compared to the new, and these differences are enlightening to observe.

Because no single manuscript source exists in complete form, David Pinto's text is, as he is the first to point out, a conflation of sources. He has compared these sources very carefully, sometimes supplying obviously missing details from one to another. His critical commentary is a model of how the work should be done, and it is entirely clear just what he has done editorially. Pinto's Introduction is a very well considered analysis of the music, its historical background, his method of creating a text, the manuscripts and what is known of their scribes, the titles used with the music, his own editorial procedure, and what is known relating to instrumentation and instrumental practices. While there is no bibliography, Pinto does indicate his sources in generous footnotes.

By happy coincidence, a stylish new recording of "*The Royall Consort Suites*," performed by the Purcell Quartet with Nigel North and Paul O'Dette, has been issued concurrently by Chandos Records Ltd. (CHAN 0584/5). The version they use is the new one; it would be wonderful to have a recording of the old for comparison. Perhaps Fretwork (the ensemble) could be persuaded to take on this task.

Currently Fretwork Editions is publishing only scores, with no individual parts, for this music. Certainly these scores serve scholars very well, but probably we should have the individual parts for performers. As a practical matter, most of the dances are short and can be printed in score on two facing pages, thus requiring no page turns in performance. For the longer pieces (especially pavens and fantasias) players do need individual parts. Particularly in Fretwork Edition 12, a number of dances have been printed so as to require page turns in inconvenient places. This could be corrected in a future printing by leaving blank pages at appropriate points.

These two publications, with the by now familiar Fretwork Edition covers and make-up, are certainly attractive and valuable additions to viol consort repertoire. It is obvious that a great deal of care has gone into the preparation of these

scores. Perhaps consort players will gravitate more to the old version, but they should realize that there is much to be gained by owning both versions. Lawes was a major talent as a consort composer, and these publications provide many new and wonderful pieces by him to be explored and savored.

Gordon Sandford

CORRIGENDA

In the 1994 *Journal*, the following corrections are needed:

1. In Ellen TeSelle Boal's "Tempo Indications in Purcell's Fantasias and Sonatas":

Page 14, paragraph 2, line 6: "and as the mark" should read "and C as the mark"

Page 19, Table 2, Sonata No. 1: the signature C adagio should be C adagio, and the signature C31 largo on line 3 should be C31 largo

Page 20, Table 2, Sonata No. 8: the last line for No. 8 should read "3 vivace . . . eighths $[\frac{3}{4}]$. . . dotted half = 60"

Page 22, paragraph 3, line 9: "M.M. 60 to the dotted quarter bar" should read "M.M. 60 to the dotted half bar"

2. In Phyllis Olsen's "History of the Viola da Gamba Society of America," Part III:

Page 35: In the caption for the picture of the English Consort of Viols, it should be Richard Nicholson who died on February 14th, 1995.

3. In Ian Woodfield's "Recent Research on the Viol":

Page 83: As reported in the June 1995 issue of the *VdGSA News*, four items were omitted:

Sandford, Gordon. "Coprario's Cadence: Some Thoughts on Coprario's 4-part Fantasia C21." *Chelys XXII* (1993), 44-58.

Stronks, Taco. "A Viola da Gamba Bibliography." *A Viola da Gamba Miscellany*, 141-162.

Wenzinger, August. "The Revival of the Viola da Gamba: A History." *A Viola da Gamba Miscellany*, 133-140.

Woodfield, Ian. "The Basel 'gross Geigen:' An Early German Viol?" *A Viola da Gamba Miscellany*, 1-14.

CONTRIBUTOR PROFILES

Kathy Benforado, an amateur viol player living in the Boston area, is a teacher of both music and mathematics for grades K-8. In addition to being active in several community service organizations, she currently serves as vice president of the New England Chapter of the Viola da Gamba Society of America, and sings in the *a cappella* vocal group Convivium Musicum.

Stuart Cheney holds degrees in composition and musicology from the University of North Texas, and is currently a doctoral candidate in musicology at the University of Maryland. He has studied viol with Kenneth Slowik, Tina Chancey, and John Hsu, and has written articles about and edited compositions of the seventeenth-century French viol repertoire and the keyboard music of C. P. E. Bach. His dissertation in progress is an investigation of variation in French instrumental music of the seventeenth century. While on a fellowship in France, Mr. Cheney read two papers in late April 1995 at the conference in Limoges on French viol music.

Patrice Connelly is the Australian Representative for the Viola da Gamba Society of America. She has completed an M.Mus. honors degree at the University of Sydney, with a thesis on the pedagogy of the viol. She teaches viol, and has several publications to her credit including editions of music by William White and Thomas Holmes. She also runs a retail business called Saraband Music, specializing in early music.

Grace Feldman has had a long and distinguished career of performing and teaching. She now teaches thirty students at the Neighborhood Music School in New Haven, where she also heads the Early Music Department. Active as a coach of eight viol consorts, in recent years she has published several books of Baroque and Renaissance consort music, not to mention her multi-volume method book for the viol, her "magnum opus," *The Golden Viol* (the first volumes of which are reviewed in this issue). She has performed with the

New York Consort of Viols and the Playford Consort, among other groups, and is the director of the New England Consort of Viols. She has made recordings with Decca, MHS, Vanguard, Titanic, CDSS, and Revels. Well known as a teacher and coach at many Conclaves, Grace is especially valued as a teacher of viol teachers on the art of coaching a consort.

Roland Hutchinson is Visiting Specialist in Early Music and director of the Collegium Musicum at Montclair State University, Upper Montclair, New Jersey. A frequent coach and speaker at VdGSA Conclaves and other workshops, at Conclave 1995 he led faculty and public roundtable discussions of "Historical Viol Technique: What We Think We Know; Why We Think We Care." He has regularly given lecture-demonstrations on the viola da gamba and baryton at the Juilliard School, where he recently spoke to violists, cellists, and bassists about historical stringed instruments and the cello suites of J. S. Bach. He received training in musicology and performance at the Massachusetts Institute of Technology and Stanford University, and in viola da gamba studies with Adrienne Hartzell, Sarah Cunningham, Martha McGaughey, and John Hsu. He has performed with Duo Chelyum, the American Virtuosi, and Philharmonia Baroque Orchestra, and has recorded for Centaur Records.

Gordon Sandford is on the faculty of the University of Colorado in Boulder, where he directs the Collegium Musicum and teaches graduate courses in Music Education. He was President of the Viola da Gamba Society of America from 1988 to 1992, Chair of the International Competition for New Music for Viola da Gamba in 1989, and host of the 1985 and 1991 Conclaves in Boulder. He has published articles in *The American Recorder*, the Music Library Association's *Notes*, *The Consort*, *Music Educators' Journal*, *Journal of the American Musical Instrument Society*, and *Journal of the Council for Research in Music Education*. His revision of *Published Music for Viols* is available from Harmonie Park Press, and he serves as Review Editor for this *Journal*.

Douglas Alton Smith originally studied and taught German, but eventually earned a doctorate in musicology at Stanford University with a dissertation on the Baroque lutenist Silvius Leopold Weiss. He served for eight years as associate editor of the *Journal of the Lute Society of America*. While searching for more Weiss works, Smith discovered the previously unknown Ebenthal lute and viol tablature manuscripts in Austria in 1979. His latest work is a book on the history of the lute from antiquity to the Renaissance, now in prepublication stage.

Ruby Reid Thompson is a player of harpsichord, clavichord, and organ who has a master's degree from Yale where she studied with Ralph Kirkpatrick. At present she is a Fellow at Newnham College, Cambridge University, working on handwriting and paper analysis of the *Fitzwilliam Virginal Book* and the *Tregian Manuscript* as part of her work for a doctorate. At the same time she is collaborating with Lynn Hulse on the analysis of seventeenth-century literary manuscripts in the Portland Collection at Nottingham University.

Ian Woodfield received his bachelor's degree from Nottingham University and his master's and doctorate from King's College, University of London. He was Herschel Fellow at Bath University in 1976–1977, and was appointed Lecturer in Music at Queen's University of Belfast in 1978. His first book, *The Celebrated Quarrel between Thomas Linley (Senior) and William Herschel: An Episode in the Musical Life of 18th-century Bath*, was published by the University of Bath in 1977. He has also contributed articles and reviews to *Early Music* and the *Proceedings of the Royal Music Association*. His book *The Early History of the Viol* (published by Cambridge University Press in 1984) is now a classic on the subject. He delivered two lectures at the 1994 Conclave in Raleigh. His most recent book is *English Musicians in the Age of Exploration*, published by Pendragon Press in 1995.